

NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Chicago.

JULY 27.

McVICKER'S.—Engaged has kept the business well up this week. It is a remarkable summer success, and the management are warranted in keeping it on another week. Aug. 4, Lina Tetterborn, who made the only success of Joe Walker's management of the Metropolitan, appears in Otto Peltzer's new or revamped play, Gretchen, supported by Mose Fiske.

HAVELY'S.—We have patiently borne up under another week's infliction of Pinaflore by the C. C. C. Co. (Cheeky Church Choir Co.), who, however well they do the thing, have decidedly overdone it. These amateur prodigies go traveling next week under Jack Havely's supervision. 28th, The Banker's Daughter. A very large advance sale augurs well for the prospects of the Square people.

QUINLIN'S (late Hooley's).—Dr. Simon Oliver Quinlin's Antediluvian Minstrels, have struggled vainly to wind up their long-drawn-out season here in a big blaze of glory, but not being given to dispensing "tally," I can't conscientiously say with much success. The airy emptiness of the houses on nearly every evening this week was depressing to the boys in black, and maddening to the Doctor and Dick, who are very dubious concerning their prospects on the road. The fact is, neither Hooley nor Quinlin have much more money to lose. The Minstrels lay idle four days until Quinlin can raise the money to take them out. Then they expect to astound the people of Milwaukee, Joliet, Davenport, Rock Island, Peoria, Bloomington, Lafayette and Indianapolis, in the order named, if they don't collapse before this route is gone over. Boston will be the next favored city. The "Great Western" Wallack (otherwise J. H.) has his grip tightly upon Frank E. Aiken, Harry Kniforth, Owen Fawcett, Genevieve Rogers, and other more or less well known people, and will exhibit them here to-morrow evening in The Ticket-of-Leave Man, with Frank E. Aiken in his familiar and guttural impersonation of Bob. "Wallack," who artfully fixes up his posters in a way calculated to deceive the uninformed into supposing that J. Fubbins' gang is Mr. Lester Wallack's company from the New York theatre, was sharply rebuked by to-day's Tribune. Aug. 4, Fubbins announces A Scrap of Paper, "as performed at Wallack's Theatre, New York," which latter is too decidedly dizzy a dodge to go down, outside of the little villages of Iowa, where Wallack is best known as a manager.

HAMLIN'S.—Edward Arnott has reason to seriously consider whether or no he shall not become a "sensational star," and give up all idea of either dawdling through society comedies at Wallack's or studying Delsartean art from his high priest, Mackaye. Mr. Arnott has played to very good business, approaching even that of the Milton Nobles engagement, in a turgid affair called Victims of Faro, in which the evils of one of Dr. Simon Oliver Quinlin's favorite pastimes are rather startlingly shown up. Arnott as the principal victim was very good in a part which he would laugh to scorn in New York; but "in the provinces" it's different, you know. George O. Morris played a confidence man and had citizen, generally very well. If Morris would only suppress one or two offensive mannerisms he could make of himself a very fair heavy man. Mrs. H. C. Ryner is too old to gush as a young and blooming bride, Maggie Barnes, a comparative novice, and a pupil of the great departed but unlamented Pope Cook, is coming to the front. When she unlearns all that Pope has taught her, her advancement will be more rapid. The others of the cast were equal to the requirements of their parts. Victims of Faro will run another week. Geo. O. Morris and Harry Wharfe will run the house until the commencement of the Fall season.

ITEMS.—Uncle Tom's Cabin has been revived by Uncle Jim Nixon, at the Halsted Street. Uncle Jimmy goes on the road with the other Uncle, opening at Grand Haven, Mich., 29th.—Isidore Davidson in Grif has been unsuccessful at the National. Neither Davidson nor his play are worth anything.—Mrs. Horace McVicker, nee Alice Weaver, daughter of Harry A. Weaver, will probably enlighten Major Horace McVicker's homeward journey.—Ed Barrett, the long-haired and effusive comedian of Hamlin's, is talking of becoming a shooting-star.—Mr. or Master J. Holmes Grover, Jr., with a company, starts out on a tour of devastation Aug. 4, I. O. U. and The Boy Detective are his pieces.—Jas. Henry "Wallack" called upon me this week, and politely protested that the appellation of Fubbins is not legitimately attached to his patronymic, which he insists is legally Wallack, wholly Wallack, and naught but Wallack. I am obliged for the valuable information imparted by James Henry "Wallack," who, strange to say, has not been hitherto recognized by his eminent relatives, Lester Wallack and Capt. Harry Wallack of her Majesty's forces. Possibly these gentlemen are unaware that there exists so distinguished a member of the family as James Henry "Wallack."—George France and company, who started from here on a tour "around the world," came to a halt at Kansas City, Mo. Mr. France's available funds having given out. Most of the party managed to get home, including, sad to relate, Joseph Clifton, the very worst fakir who ever counted a railroad tie.—Harry B. Hudson of the Halsted Street Opera House goes with Doud Byron next season.—Grace Roth, leading lady of the same house the past season, is engaged for Gus Phillips' Under the Gaslight comb.—H. M. Dickson, an amateur of some reputation, was married 22d to Frankie Dye, a little actress connected with various traveling companies.—Harry Webber and company play at Havely's to-night (Sunday) in Playing the Mischief and Smoke (not Melville's piece). John Blaisdell is managing the snap.—"Doc" Mitchell's Dramatic Co. are back from the South. They are not entirely busted.

Boston.

At the Park Revels is being played to largely increasing audiences. The piece has been very much improved since the opening night, and now runs much smoother, and is more acceptable. One very disagreeable scene in the second act has been cut, much to the satisfaction of all. Revels seems destined to have a successful run.

The Park Garden is nightly thronged. The entertainment consists of acrobatic performances, and music by the Germania Band, together with a vocal concert.

A report has been current in the city that Mr. Pinkham, the treasurer of the Boston Pinafore Co., which has been traveling in

Maine and the Provinces, had absconded from Bangor, carrying away \$1,200 of the company's money. A statement in the Herald of Tuesday morning, signed by the members of the company, denies the report.

James S. Maffit's pantomime and special troupe still holds the boards at the Forest Garden Theatre.

Philadelphia.

WALNUT.—This theatre reopened its doors on Monday evening with the farcical absurdity Jumbles, before a good-sized audience. There are four characters in the play and they are filled by Venie Clancy, Lizzie Harold, Harry Hunter and T. M. Hunter. The piece is far inferior to any of its kind presented in this city. Harry Hunter is the life and soul of the entire performance, though very little opportunity is afforded him to display his abilities. The musical selections are bad, and with the exception of Miss Clancy are poorly sung. The piece will be given the balance of the week. Louise Pomeroy appears Aug. 18 in Fate.

NORTH BROAD.—Fatinitza has entered into its second week with every evidence of success. Ella Montego did not appear as Vladimir as announced, and it is said she has left the company. Laura Joyce plays the part. GRAND CENTRAL.—Alice Ransom and V. Mack. Dick Gorman, George Edwards, Clark Gibbs, Jennie Montrose, Kate Seaton appear in a good bill. Business good.

NEW AMERICAN.—Charles M. Stanley, Stiles and Barry, Dilks and Wade appear in the olio. Performance concludes each evening with the drama of The Tigris of the West, in which Fanny Herring appears.

MILLER'S WINTER GARDEN.—The Berlin Lady Orchestra opened at this theatre on Monday evening to a fair audience.

ITEMS.—Manager Goodwin was at Cape May last week, but became so ill that he was compelled to return to the city.—Mrs. Oates is in this city engaging her company for next season. Charles Drew, Ed Horan, Gus Hall and Elma Dolara have been engaged.—J. L. Carncross has engaged for next season E. N. Slocom, Hughley Dougherty, Fred Walz, Carl Rudolph, and L. C. Mettler.—Next Monday the Baby Pinafore troupe appear in Fatinitza at the South Broad.

San Francisco.

JULY 22.

CALIFORNIA.—The hearts of the managers of this theatre have been gladdened by the drawing powers of Aimee, who has filled the house every night for the past two weeks. The little Frenchwoman has appeared at her best, and has been well supported.

BALDWIN.—Horne and Belasco's L'Assommoir has been running to thin lines the past week. O'Neil, as Coupeau, is the feature of the play—but the part is, after all, degrading to the talents of a really good actor. In the "wash-house scene," Rose Coghan and Lillian Andrews undergo their drudging with the fortitude begotten of rubber tights. Lewis Morrison, as Lantier, has no conception of the part—invents with more of the hoodlum than the abject-drinking Frenchman. Mackaye's Aftermath is promised to follow—that is, as a "joint production" of the above authors, under a new title.

BESS.—Den Thompson closed a long and successful engagement Sunday night. He plays three nights in Oakland, and then goes East. But "Locke's luck" never fails, for Tony Pastor's great troupe is drawing jammed houses. Tony's name is the most powerful magnet in the variety profession.

STANDARD.—The Juvenile "Pins" are still drawing well. There is some talk of producing Diplomacy. It would probably do well.

ITEMS.—The Melville comb. will not produce The Bells of Corneville.—Nina Varian longs for the land of the rising sun.—Jeffrey Lewis' benefit (Diplomacy) was an overflowing affair, and must have had a soothing effect upon her "other half." After the performance there was a "spread" at the Palace, during which the beneficiary expressed her thanks and various other feelings naturally consequent upon such occasions.—[The S. F. letter arrived too late to be published in full.—Ed.]

Brooklyn.

Nothing in the way of theatrical news has occurred during the past week.

OLYMPIC.—The programme for this week is as follows: An allegorical sketch by J. H. Ryan, entitled Columbia's Welcome; after which Sidney C. France appears in his hair-lifting drama, Marked for Life, supported by a fair company. On next Monday Fannie Herring is announced to appear.

St. Louis.

JULY 26.

"A calm before a storm" hardly applies to St. Louis, which is never a very turbulent place in a dramatic sense, but at present it is inordinately dull. Managers Spaulding, Pope and Norton are absent on business, and nothing authentic can be obtained in regard to next season's operations.

At Uhrig's Cave during the past week a rather ambitious effort was made in the production of The Bells of Corneville. The attendance has been very large throughout the week, which goes to show that St. Louis would support a speculative knight-errant in an effort to establish a first-class summer entertainment here. Esther Butler was excellent as Germaine, and Blanche Adams made a sprightly Serpentina. Louis Nathal is a good singer, but no one can act Gaspard after Henry Penkes' wonderful effort in that character. F. M. Knight was not good as the Marquis. As for the chorus, it was remarkably well trained and effective. The orchestration was all that could be desired and was highly enjoyed.

To-morrow (Sunday) evening some of the members of the profession in town will present A Quiet Family and Robert Macaire, but we hardly think old-style comedy an attraction. People generally want music in the summer, either in the shape of opera or concert, and will wait for the Fall for their dramatics proper.

The Howard-Read Co. did not open at Lafayette Park Theatre as announced. Frank Howard and Emma Metlar Howard, with a good Co., will inaugurate a Pinafore season to-morrow evening at Bodeman's Garden—a very pleasant summer resort; a little remote, however, from the heart of the city. The Grand Duchesse, Girofle-Girofla, and other light operas are promised.

At Uhrig's the good business warrants the continuing of The Bells of Corneville. Sullivan's Sorcerer is in preparation.

George W. Thompson, a veteran actor, took a benefit at the Theatre Comique on Sunday evening last and cleared a comfortable sum.

The demolition at the Church of the Messiah will soon stop and the work of regeneration commence. The building has been ut-

terly gutted, and the stained glass windows removed, so that it will not have the least semblance of a sanctuary. The steeple has been almost entirely removed. The seating capacity will be 1,800. Richard Holley is hard at work on the new scenery of Papes.

Noxon and Toomey, the scenic artists of the Olympic and Grand Opera House, having finished fitting up Whittlesly Hall at Norwalk, Ohio, have gone to Cincinnati to do a similar service for Henck.

The Pinafore Co., which started from here some weeks ago under the title of the "Standard and Fifth Avenue Combination," have been heard from at Denver. Charles Vivian and W. H. Stanley are with the party. Pinafore failed to draw, and the leading members are singing in Garden concerts in the Colorado metropolis. Their future movements are not determined upon.

Cincinnati, O.

JULY 27.

LOOKOUT OPERA HOUSE.—The performance of this afternoon and evening will close the engagement of the Little Rosebud comb. at the Lookout Pavilion. To-night Rosebud will take a benefit, assisted by quite a large number of performers, and a bill of great attraction will be offered. The Wilmington Bros., George and Nellie Wood, Minnie Lawton, Annie Williams and Lottie Livingston are still great favorites here, and will likely remain over another week. This is the only theatre open in the city, and as it is always cool and pleasant in the evening on the hill tops, I hope to see a good attendance this week.

ROBINSON'S OPERA HOUSE.—Uncle John Robinson weakened at last and has consented to let James Douglass manage his elegant Opera House for the coming season. Mr. Douglass signed the contract yesterday, paying \$1,000 down cash to bind the bargain. This handsome Opera House will be run as a first-class specialty and variety theatre at popular prices of admission, making it in all respects a people's theatre of the first order. No beer or smoking will be tolerated in the theatre proper, but three elegant refreshment rooms will be fitted up in the immediate proximity of each tier, and will be conducted in first-class style. James S. Edwards and wife were engaged by telegraph last Friday—the former as stage manager and the latter as Bouffette, for the season. Mr. Douglass has shown good sense in engaging the Edwards, as they are prime favorites here, and the engagement will greatly strengthen the new management. Mr. Robinson is putting the house in first-class order and will open Sept. 10. Mr. Douglass left for the East last evening in search of novelties, and will be absent some time. I think it'll be nip and tuck between this theatre and the National this Winter.

ITEMS.—Harry Gilbert informs your correspondent that he and Bob Miles have made a proposition to the directors of the Zoo to produce the Pinafore on the lake at that place, and it has been accepted. Extensive preparations are being made for its production. The initial performance will take place Aug. 4.—A snap company from this city that played in Aurora last week have returned sadder but wiser.—George Ober was in the city Friday. He will take the road with the Ober comb. Sept. 1, with Ada Murray as the stellar attraction. They go "Ober" the same route as for the past four years.—The following card appeared in Sunday's Enquirer: "My attention having been called to a card signed by Mr. Lev. S. Steele, in which he states he will be a partner in the management of the Grand Opera House next season, allow me to say he will not be a partner unless certain obligations are fulfilled. And as I have not the remotest idea that they will be, the probability is I will worry through the management of the Opera House next season alone. Yours and public's obedient servant, R. E. J. Miles."—DeWitt Cook, the champion club swinger, is home for the vacation.—John Pierpont, the ticket-seller at the Highland House for the Thomas concerts, is very popular.—That \$75,000 Opera House in Covington, Ky., is a sure thing and no mistake.

The following well-known professionals are summering at Newark, Ohio: Charles Plunkett and wife, L. W. Warwick, C. R. Whiston, Ella Wren and Eugenia Blair. They give weekly entertainments with varying success at Whittlesly Hall, which has just been fitted up with new and beautiful scenery by Noxon and Toomey of St. Louis. Sam Ryan, the veteran comedian and popular gentleman, spent last Thursday in the city among his many friends. Mr. Ryan is a member of the excellent company playing this Summer at the Soldiers' Home in Dayton, Ohio. The company give four or five performances a week, which are attended by many of the best people of Dayton.—George Arnold has been secured as the prompter at Henck's.—Managers Henck and Buchanan (the latter of the Coliseum) will both take an active part in the management of their theatres the coming season.—A series of German theatricals will be given on Monday evenings at the Grand Opera House, commencing the 1st of October. A Wurston is the manager.—Bob Miles ought to give some of our home talent a chance to distinguish themselves in Pinafore at the Zoo.—Lev. S. Steele, of the firm of "Mc and Bob," was quarantined at Lawrenceburg, Ind., yesterday, by the "bone-setters" of that burg, and came pretty near losing all his baggage by fire. They are pretty particular down there about enforcing the quarantine law.—De Forest, the song-and-dance man, is in the city.—Ada Murray was in the Paris of America yesterday.—Prof. Jim Hayden will make one ascension in the big balloon, "Lev. S. Steele," from Price's Hill this afternoon. Free to all.—Dan Sully and Dan Mason passed through the city yesterday, the former to Newport, R. I., and the latter to Syracuse, N. Y. The boys are looking well and hearty.—Tom Brooks, manager from Memphis, was in the city day before yesterday, looking blue. He says he will not open the Memphis until the latter part of November, and maybe not then.—Georgie and Lizzie Parker have been engaged by the Kanze party for next season.

Kitty O'Brien, the clog and jig dancer, can sew buttons on Harry Kernell's shirt now; she's his wife.—Manager Charles Constantine of the Coliseum is expected home Tuesday.—Treasurer James E. Fennessy (of Henck's) and family are spending the Summer in Independence, Ky.—Sara Bernhardt's husband is in the city now. An Enquirer reporter discovered him the other day, but refuses to give any particulars.—Nelson Burditt's new theatre in Louisville they say is a success.—The sketch artists, the Varneys, will commence their season early in September by playing a week at the Coliseum.—James S. Hutton, who has been for several seasons the manager of the Nashville Opera House, will represent Barney Macaulay on the road.—Mr. W. A. Ross of this city has been engaged for the Wallace Sisters' combination, and will join the party at Keyport, N. J., Aug. 21.—Miss Eliza Long will play

Libbie Dear with the Florences next season. She is about the sixth one that has been engaged to play that part.—From a private letter to a friend in this city, Mrs. Mamie Wallace gives the sad news that her husband, J. J. Wallace, who was the leading man at the Coliseum last season, has been declared hopelessly insane, and is confined in the State Asylum of Pennsylvania.—Charlie Broadwell is still in the city, waiting for something to turn up.—J. W. Withersell wants an engagement. Here's a fine chance for some enterprising manager.—Hawley says that THE MIRROR goes off like hot cakes, and he ought to know.—The Little Rosebud comb. go to Louisville from here.—Alf Burnett is able to get around a little now.—The Julia A. Hunt comb. played to good business the past week in Charleston, O. L. D. Hunt is the manager, and John D. German stage director.—There will be a fine female orchestra and brass band attached to the Ninth Street Opera House the coming season, and the performances will be given exclusively by females.

Louisville, Ky.

All the legitimate theatres are still closed in this city. Macaulay's opens Sept. 1. The Opera House was leased during the past week by S. L. Irving, who as yet has not adopted his policy as regards running it, but the public may rest assured that under his management nothing but first-class entertainments will be given.

Davis' new theatre was also leased during the past week by Ed Hayes, general ticket agent for the Louisville Exposition Company. In taking the management of this popular theatre, Mr. Hayes will endeavor to run it in a first-class manner, playing only the best combinations on the road. The house will undergo a great many changes, principal of which will be the reseating of the house with the latest patent opera chairs.

ITEMS.—Barney Macaulay is hard at work reconstructing his play, A Messenger from Jarvis Section, and says he will put on the road one of the best companies travelling, to support him, none of which are yet engaged. The managers of the various theatres in this city are making great preparations for next season, which promises to be a great success.

KICKERBOCKER.—The entertainment given at this house during the past week was first-class in every respect, and merited the large patronage received. The programme opened with Murray and Hedges' extravaganza, entitled The Holiday Picnic, which introduced the greater part of the company in songs, recitations, etc., followed by Tom Hedges and Winetta Craven, in their society sketch, entitled Domestic Difficulties; Annie Boyd was lavishly applauded in her vocal selections, and proved herself one of our best serio-comics. The Virginia Trio, Turner, Harris and Welsh, appeared to advantage in their act, which they term The Wash-Day Jubilee, and later on the bill were seen as the Continental Guards. The German character impersonations of Kittie Wells were very pleasing, as were also the Murrays (Tom and Henrietta) in their Irish changes, Minnie Hall, a decided favorite, rendered serio-comic gems, to the pleasure of her listeners. The evening's entertainment concluded with Billy Baker's farce, entitled The Somnambulist. Closing July 27: The Murrays, Tom and Henrietta, Tom Hedges and Winetta Craven, Turner, Harris and Welsh, Kittie Wells and Minnie Hall. Announcements 28th: The Rosebud comb., including Little Rosebud, the Sharpleys, Minnie Lawton, Jessie Webb, Rosalie Graham, Mulligan and Morris, the Brimmers, Bob and Nellie, and Keating and Flynn.

ITEMS.—Mr. Hally of Hally and Homer, song-and-dance, arrived in the city during the past week, accompanied by his wife, Lola Corry, where they remain till Aug. 18, at which time they open at Evansville.—Marsh Adams, late of a Milwaukee theatre, is spending a few days at his old home in this city.—Dave Sable denies the report that appeared in THE MIRROR a few weeks ago, and says that he is not married to Carrie Howard, neither is he likely to be.—Henrietta Murray, playing at the Kickerbocker this week, was severely bitten on the hand by her pet dog. She is now minus the pet, Tom Hedges having kindly rendered his services in slaying the wayward animal.—The city is already heavily billed by the Metropolitan Theatre, which opens its season Aug. 18, under the most favorable auspices, and promises to have a long and successful run.—A benefit will be tendered T. J. Nolan at Grand Central Garden July 28, in which he will appear in his drama entitled The Villain.—Much of the success of the Kickerbocker Theatre is due to the untiring energy of the efficient stage manager, Billy Baker.

Virginia City, Nev.

JULY 20.

Charles E. Locke, manager of the Bush Street Theatre, San Francisco, under whose management our people have been furnished amusement, has published a card canceling all dates of companies for which he is manager. He says he is forced to withdraw from amusement ventures in this locality because of Mr. Piper's unfriendly action toward him in demanding excessive rent for his Opera House. It looks as if we were not to have any more companies here for some time, at least.

Manager Piper has written a reply, intimating in very plain terms that Manager Locke has misstated the facts in the premises. In the meantime all dates for this place are canceled, with no prospect of being renewed.

Any Sherwin, who was left here by the wrecked Pinafore crew, was the recipient of a benefit on Tuesday, which proved a great success in every way.

Indianapolis, Ind.

OPERA HOUSE.—The comedy Ours, under the supervision of Al Lipman, will be given the 26th and 29th. The company engaged are as follows: Ella Otis, Laura Richmond, Nettie Evans, Mrs. Moore, W. H. Riley, W. Schneider, George Cooke, H. Nelson, J. Bacon and J. J. Wilder.

CITY GARDEN.—The Parlor Minstrels, with W. C. Turner and Charles Frey on the ends, Fred Felton as middleman, and company, Selson and Burns in a clog exercise; Charles Frey and Florence Marshall in a sketch, a rebash of a lot of old time business added to their vocalism, banjo and guitar picking; Harry Lambkin in a very creditable act, done artistically; the Seamons in a musical melange, introducing a few old songs; Shamus O'Brien's drama, with W. C. Turner as the exponent of the leading character, were the artists and attractions presented the past week to fair audiences. All close but the Seamons. Opening the 28th: Joe Redmond and Ada Clifton, Vic Reynolds, Allie Smith, Charles W. Goodyear, Joe Mack, George A. Stevens and Imogene Kent. The drama The Two Orphans will be substituted for A Celebrated Case heretofore announced.

Albany, N. Y.

MARTIN OPERA HOUSE.—I take great pleasure in giving you one more practical illustration of the force of your recent stand against amateurs infringing on the bread-and-butter ground of competent and deserving professionals. A James D. Johnson (whose sole claim to respectable recognition would seem to be the endorsement of the proprietors of the Daily Press by employing him as a reporter) is the alleged head of a party of bad amateurs styling themselves the "Globe Comedy combination." During the recent season they made sundry invasions on the surrounding villages, and the object of the "performance" at Martin Hall the evening of the 24th was to get Albany "notices" for their prospective barn-storming exhibitions. On the merit (or lack of it) of the "performance" I do not propose to dwell. Everybody knows the average amateur's condition. One young woman was especially gutted with a sort of special spirit of prophecy, as every few sentences she would blurt out, "Ah, he comes!" and do you believe it, "he" would come R. U. E.—after a painful and agonizing suspense of a few moments. The play of The Bachelors is the "same play in which Robson and Crane appeared." If this be so, then we have some pirates of literature work at the Capital who needs "looking after." The "company" was saved from total damnation by Charlene Weidman, a professional, who should be in better business. The "leading man" supports the altogether too awfully awful name of Fenton Klarnold. The young man's name is Keenboltz, and he is a clerk in the Globe Hotel. Frank Sutton, stripped of his borrowed plumage, also becomes a Mr. Ransom. Edwin Randal is Eugene Berningham, who has no reason to be ashamed of his name. Fanny Edwards (not the pedestrian) in real life is Mrs. Tallman, Mary Delano is Mrs. Ransom, and so on, ad lib. ad nauseam.

Now take in the injustice of the whole affair. These people cut up their ridiculous antics and ask Albanians to pay for seeing them "act." Albanians don't do it. The house is liberally "papered." Mr. Albough, who has had enough work trying to please our fickle people, will now find it harder than ever. The Globe Comedy Co. forsooth must present their claims before an Albany audience, with a set of converted young people, ashamed to play in their native city under their own names. I am quite sure you will be more than satisfied with your position in this all-important matter, when you bring this new case to the notice of the many readers of THE MIRROR, who are already well pleased with the decided stand you have taken. The whole thing was a fraud—a fraud against a respectable profession; a fraud against the capable and courteous manager of the Leland; a fraud against a patient people.

ITEMS.—The "notice" in the Argus must have mightily pleased Manager Johnson. "George" can be sarcastic when he really leaves baseball alone and shakes 'em up.—Mr. Albough will now have to contend against the performances of bad amateurs to a papered audience.—"Dun" me it's too bad.—Col. DuBois will again be the business manager at the Leland next season.—The Singer Juvenile Pinafore Co. are doing well in the suburbs.—Harry Mainhall is meditative—outlook dull.

Halifax, N. S.

Theatrical circles were quite excited this week over an unseemly squabble between the lessee of the Academy, Mr. Nannary, and W. F. Burroughs, the popular stock star of the Academy. On Monday evening Mr. McWilliams, the treasurer of the theatre, was announced to take his benefit in Ruy Blas. A small audience assembled, and when it was time for the curtain to be rung up, Manager Nannary made the surprising announcement that Mr. Burroughs would not act that evening, for reasons which he did not state. The audience had their money refunded, and the Academy has been closed ever since. The whole secret of the matter lies in the fact that the theatrical season, at least as far as Mr. Nannary is concerned, has been a financial failure. Various sums, ranging from \$300 to \$100, are owing to the company, besides which the manager is indebted to the stockholders for a considerable sum.

The climax, however, was reached when Mr. Burroughs declared that unless he received \$500 on account he would not perform under Mr. Nannary's management. The public are with Mr. Burroughs, for they consider it arbitrary on the part of the manager to state to the ticket agent that tickets which Mr. Burroughs had sold for his benefit, which was to take place a few days later, would not be recognized. This avowed placed Mr. Burroughs in a queer position, and the result has been a local newspaper war between Mr. Nannary and Mr. Burroughs, in which both parties air their troubles and difficulties before a disinterested public. It would have been far better if this affair had been settled privately, but as Manager Nannary first opened the ball in a card to the public, it would have been infra dig. on Mr. Burroughs' part not to reply. This is not the only row that the manager of the Academy has got into with the theatrical public. When Mr. Lytell was here to play in Around the World in 80 Days and The Black Crook Mr. Nannary broke faith with him, and Mr. Lytell, after directing a circular to the Directors of the Academy, left for New York to write up his grievances in the dramatic papers. In an interview with Mr. Lytell he told your correspondent that he would personally call upon the editor of THE MIRROR and make him acquainted with the facts of the case.

Why Mr. Nannary acts in this unseemly manner your correspondent knoweth not, but lately everything seems to be going wrong with him. In the way of catering to the public taste he seems to be much at fault. It is true that he has brought us occasionally some excellent attractions to Halifax, but it was certainly absurd for a manager of Mr. Nannary's experience to run a piece like Around the World for ten nights, when it commenced to draw bad houses on the fifth.

The fact is that the whole personnel of the Academy wants reorganization, and the Directors should take the matter in hand at once, or Halifax will not occupy the proud position that it is entitled to as the Metropolis of the Maritime Provinces.

The season is now over, precipitated no doubt by the trouble already noted, and the Academy is accordingly closed until Monday, when the whole company will take a joint benefit, and then probably return to New York. The prevailing opinion is that Mr. Burroughs has throughout acted in a perfectly honorable and gentlemanly manner, and it was only when Mr. Nannary refused to pay him a small sum on account of about \$300 back salary that he refused to remain in the company. Can any one blame him? Certainly not. The whole company, with perhaps one exception (feminine), declare that he has not done the correct thing.

Pittsburg, Pa.

All houses closed. The Opera House is being refitted and generally renovated under the personal superintendence of Manager Ellis. No date as yet announced for the reopening. Manager Gotthold left for Toledo 17th to look after his Octoroon interests. Sid Ellis, late of Gotthold's company, goes with the Under the Gaslight comb, next season. Misses Edie and Annie Ellis have been engaged by Manager Daly for the Broadway Theatre, New York, next season. Arthur Palmer, scenic artist at the Opera House, has returned home from Europe.

Lillian Spencer, who has been engaged by Manager Ford for next season, is summing at Ligonier, Pa. By the way, I venture to say that Mr. Ford will never have occasion to regret his engagement of this young lady. She has marked histrionic abilities, and possesses talent of a very high order.

Library Hall will be reopened Aug. 8 for one night. Fanchon, by local talent, will be given.

ITEM.—The G. W. Harrison alluded to last week is not G. W. Harrison, formerly manager of The Two Orphans party of which Laura Alberta was star, but a non-professional.

Salem, Mass.

MECHANIC HALL.—S. C. Bennett's Juvenile Opera co. gave its first public performance at Mechanic Hall this week. The opening entertainment was given on Wednesday and the closing one on Saturday. Pinafore was presented, and the youngsters did generally well. To be sure time passed heavily while the children talked and acted, but their singing was good. The chorus was large—too large in fact for the stage. Master Thomas Bennett as Sir Joseph, Willie Call as Deadeye, and Annie Upton as Buttercup not only sang but acted finely. The first named was far superior to the little one in the same part at the Boston Museum. John S. Moulton manages the business for Bennett, and the result was that each entertainment was crowded. No better houses have been seen the past winter. I agree that these semi-amateur performances are bad for the profession, but just now no company would be on the road. Mr. Bennett, too, wants to be an operator, manager, and had he more money would have joined the ranks here this. He is an able musical manager and an indefatigable worker. John S. Moulton will take the juveniles out on a short tour presently.

THE WILLOWS.—Here is a summer theatre with stage and scenery, all to be had for the asking, yet it has been closed for a week, and no one knows when it will be opened. A small party ought to do well here, for there has been on the average a picnic every other day from out of town. A clean performance would have to be given, however, by whoever comes. Anything else would not be allowed by the Nantucket Railway company, which owns the hall.

George Peabody of this city, who is trying to become a local manager, does not get along very fast. There isn't room for two here, and young "Jack" Moulton fills the bill and a little to spare. Peabody is by no means a bad fellow, but there is a lack of confidence in him. Speaking of that reminds me: Last week Peabody brought a little river steamer to the willows from Newburyport, with the idea of running excursions. He thought it would be the "proper capital" to open the season with an exclusive press excursion. Invitations were issued, and the only one to respond was Editor Walton of the Register, who, although he brought his "sisters, cousins, etc.," did not fill the boat. Peabody went on shore and invited the public at large, but no one would go. Editor Walton's family undoubtedly had room enough. The next day the steamer was sent home, George thinking that if people wouldn't go free they certainly wouldn't pay. Therefore we shall have no harbor excursions this summer.

The Mirror can always be found at Frank Redford's. It has double the circulation of any similar paper.

Gloucester, Mass.

Matters of professional interest in this city seem to have taken a start during the last week, and the prospects are looking very bright for a very successful season in this locality during the Fall and Winter months.

The Tom Thumb company came down upon us 26th, with only three days' announcement, and gave a matinee and evening performance to very fair houses. The company includes the General and lady, Major Newell, and other little people, and on the whole gave a very pleasing entertainment.

The great Forepaugh show has billed for Aug. 3, and will doubtless enjoy packed houses, they being the only circus this season.

ITEMS.—The Popular Course Committee have arranged for the appearance of F. S. Chaffin in his Kit, the Arkansas Traveler, at an early day, the date of which will be published in next week's Mirror. This committee will possibly run the Boston Theatre Pinafore co. some time in the Fall. Managers desirous of corresponding with a view of obtaining dates on shares or otherwise with a first class society, should address the secretary of the P. C. C., John J. Somer, Esq., who will cheerfully give them any information solicited.—E. A. Southorn and the Duke of Beaufort will be at Manchester, Mass., the 1st of August. Mr. and Mrs. Barney Macanville will also pass the heated term at the same place.

Buffalo, N. Y.

It was decidedly dull here last week in the line of amusements. With the exception of a few church festivals, there was nothing to call people from their homes, and for the week the Academy was opened Monday evening, W. G. Edwards appearing in the Scotch drama of Rob Roy. The attendance was slim, and the performance decidedly of the third order. For the following week (Race Week) Bennett's English Opera co. will appear at the Academy in Pinafore. Mr. Bennett has engaged most excellent talent to produce the opera, and the many strangers who visit our city race week may make the venture a paying one, but it takes something better than the ordinary to draw a fair audience of Buffalo's people such sultry weather as we have had during the past few weeks.

Dan Shelby will also open the Adelphi for the week with a strong array of talent.

Erie, Pa.

PAK OPERA HOUSE.—The Erie Liedertafel produce the opera Il Trovatore 29th and 31st, followed by the Ashtons with Fanchon and Hidden Hand Aug. 1 and 2.

ITEM.—The matter of the management of the Opera House, over which there was some little difference, has been amicably settled by the appointment of R. E. Clemens, with Wm. J. Sell as theatrical agent.

St. Paul, Minn.

JULY 23.

Haverly's Mastodon Minstrels captured the town, took it by storm, 23d and 24th, as two of the largest houses ever seen in the Opera House fully witnessed. Manager Foote was as pleasant and gentlemanly as his wont. The entertainment was more than satisfactory. The setting of the stage for the first part was beautiful, and the finish by the Broadway Squad was a surprise, and a well executed and graceful finale. Billy Rice, Charley Reynolds in their specialties; Harry Kennedy in his unequalled ventriloquism; Sam Devere with his banjo and songs and corps of 12 additional performers, the great twelve cloggers, all drew forth rounds of applause and all the encores possible to give. Pinafore first night and Broker's Daughter second, closed the bill. Good words only are heard in speaking of the troupe and the praise accorded them is outspoken and loud. Come again and stay longer is the cry. Additional route: St. Joe, Mo., 31st; Kansas City Aug. 1 and 2; Denver, 4th.

May Fiske Blondes, after closing at Minneapolis, 30th, will make a trip to Winnipeg, Manitoba, taking in the smaller towns along the St. Paul, Minneapolis and Manitoba Railroad going and returning. No settled dates—make them as they go. Prof. Martino, who is in advance, will open his own sleight-of-hand show, Sept. 1, assisted by Gertrude Florence, starting from Buffalo, thence California, Australia, etc.

Haverly brings his Church Choir Pinafore co. to Opera House Aug. 7, 8 and 9; La-Crosse, Wis., 2d; Minneapolis, 4th, 5th and 6th; Dubuque, Iowa, 11th; Clinton, 12th; Davenport, 13th; Rock Island, 14th; Peoria, 15th and Ottawa, 16th.

Sadler and Ball's art illustrations done small biz for ten nights. Closed and are in Minneapolis. Return here soon under auspices of Catholic Benevolent Association for three nights.

Billy Gardner, advance of Anderson & Co.'s circus—"roadsters"—spent a few days in the city lately. The show is in the southwestern part of the State working north; thence southeast trying to skip the harvest which is now fairly upon us. Will probably drop on St. Paul in August, providing they are not billed out.

Robert McKee, Magician, will be here early in September if he can arrange dates.

Utica, N. Y.

OPERA HOUSE.—Prof. De Chaulatte in readings, July 31.

KINK THEATRE.—Business at this house during the past week has been good, and on Saturday night they had a rousing house, the principal attraction being El Nino Eddie, on the tight rope. His performance is simply wonderful. Edward Brennan, in jig and clog dancing, was good; the Misses Dollie and Kittie Sharp in soul-and-dance took well; Gibbons and Russell, Irish comedians; Mabel Pearl in songs, and Julia Edmunds, the public's favorite, make the time pass quickly and pleasantly. The new faces this week are: Jefferys Warner, Mlle. Zoe, Clooney and Ryan, James Nearey, Frank La Rose. Departures: El Nino Eddie, Mabel Pearl, Kittie Sharp, Dollie Sharp, Gibbons and Russell, and Edward Brennan.

MOZART HALL.—The complimentary concert tendered to J. G. Russell of Haverly's Minstrel troupe was largely attended.

VIRGINIA OPERA HOUSE.—In consequence of the repairs going on at the Theatre Comique, Manager Putnam is now holding forth at the Virginia Opera House. No new faces. No departures. Business good.

ITEM.—Manager Powell of the Richmond Theatre intends to make various alterations to the building before the opening of the season, and is now receiving estimates for the intended improvements.

Newark, N. J.

WALDMAN'S.—The management have given this theatre to a combination this week—Annie Yvonnans and J. W. Summers, with their California play, Mitt. R. E. Graham will introduce his tyrolean imitations, and also some imitations of Emmet in Fritz, into his part. Several managers are trying to effect an engagement with Katie Gilbert, but she has not seen fit to close with any at present.

Caldwell of Opera House and Gray of Grand Opera House are busy with managers of stars and combinations. Nothing settled upon yet.

ITEM.—Mrs. Merrill played Julia in The Hunchback with the Home Dramatic Association here, the evening following her appearance in New York. Her utter ignorance of stage matters and "business" made it a fit companion picture to the performances of the other amateurs.

Lancaster, Pa.

According to present indications, next season at the Opera House will begin September 8, with William F. Hood's Anglo-American Marionettes, for two nights. The entertainments thus far booked are: The Emma Abbott Opera Company, on September 30, Oliver David Byron in Across the Continent, October 13; Murphy's Dramatic Company, November 29; Robinson and Crane, December 27. Prof. John Hart, the elocutionist, who was well known through this and adjoining States, died at his residence in this city on the 20th, of neuralgia of the heart.

Providence, R. I.

At the Park Garden the attractive powers of Pinafore are in no way diminished, and of course it still continues. Three days of this week the grounds will be occupied by societies and extra attractions offered.

SANS SORRY GARDEN.—The operetta of Buttercup and Daisies was given here last week to good-sized audiences. The cast is the same, or nearly so, as sung Pinafore earlier in the season. Buttercup and Daisies is pleasing, is well sung, and will be the attraction this week. Rev. Henry Morgan lectured 27th on Fast Young Men.

ITEM.—Manager Black of the Opera House returned from New York, 26th, where he has been arranging dates for the coming season.

Manchester, N. H.

Nothing in the amusement line during the last week. Managers are beginning to secure dates for the coming season.

Buffalo Bill, Charles H. Thayer, James F. Maffit and others are already booked at Smyth's Opera House.

Atlanta, Ga.

The Kries and Kate dramatic co., referred to in my last, will form here the 10th of August. The troupe will be headed by Carrie Lewis, supported by George A. Anderson; Sallie Price of Cincinnati, Estelle Graybrook of New York, Sam Eames of Washington, Mr. Earle of Baltimore, etc. Their repertoire will comprise society plays.

Mrs. J. L. Robertson, of New York vocal musical circles, is here on a visit to her sister, Mrs. Joe Godfrey.

Easton, Pa.

Nothing of interest to note except the promising indications for the next season. Dates are already being arranged for prominent stars, among whom may be named Booth, Jefferson, and others, and there is every reason for believing that the coming season will be one of the most satisfactory our town has ever seen. We can also safely predict more substantial patronage than has been accorded our dramatic visitors during any season for a number of years.

Baltimore, Md.

There is nothing going on in the theatrical line at present. Ford's Comic Opera co. are busy rehearsing for the Fall season, which commences Aug. 18, when they will appear in The Little Duke for one week. This will be followed by the new opera, The Electric Light, which will be given here instead of at the Academy of Music, under the direction of W. W. Furst, the composer of the music.

Hartford, Conn.

Roberts' Opera House and New National are both closed, with no announcements for some time yet. We occasionally catch a glimpse of a familiar face as some of our natives come home for vacation, or old friends are passing through here on their way to their respective homes.

Madison, Wis.

A large and enthusiastic audience greeted Haverly's Mastodons 21st. The co. is first-class throughout, and the best that has ever visited Madison. Nostalgic jokes and old gags, but everything new and pleasing. Haverly's Church Choir Pinafore co. comes August 1. Frank Aiken and co. in the Two Dromies, Aug. 21 and 22.

With the thermometer averaging over one hundred, it is an extra good show that calls out a good house. Every good company visiting this city during the past season drew paying houses, but all "suicide" combinations might as well give us a very wide berth.

Bridgeport, Conn.

HAWES' OPERA HOUSE.—A. P. Clark, the new manager, is very energetic in securing attractions for the coming season. He has already booked some of the leading stars and combinations, such as Fanny Davenport, John McCullough, Maggie Mitchell, Lotta, The Banker's Daughter co., the Tourists, and numerous others. The season opens August 11, with Haverly's Children's Pinafore.

Toledo, O.

On the 19th inst. the Adelphi closed its doors until Sept. 1 in order to take a much needed rest. Col. Edwards thereupon reopened the Theatre Comique with the following people: Mr. McHale, Ed Foreman, Mr. Gallagher, Mr. Butler, Lulu Yale, Minnie Gray, Annie Campbell and May Siddons. No closes 26th. Opening 28th: Harry Fielding and Maggie Walker and May Hanlin.

Grand Rapids, Mich.

Nothing of importance has transpired during the past week. On the 31st Solon Shingle will be produced at Luce's Hall for the benefit of the Second Regiment Band.

The St. Sleem comb. appear at Smith's Opera House next week.

Barnum's Circus comes Aug. 6.

Nashville, Tenn.

The Masonic Theatre has been greatly improved, the auditorium enlarged, new scenery painted, the entrance enlarged, etc. It is now one of the most complete theatres in the South. The improvements are under the direction of W. R. Gunn.

The stock company for the Edwards' Circuit is not yet complete.

Milwaukee, Wis.

GRAND OPERA HOUSE.—Chicago Church Choir co., under the management of J. H. Haverly, will favor us with Pinafore 28th, 29th, 30th.

Emerson's Megatherian Minstrels, comprising 50 artists, to appear Aug. 1, 2.

THE MIRROR is to be found at Des Forges & Co., 98 Wisconsin Street.

Williamsburg, N. Y.

Things theatrical are very quiet here; there has been nothing for over a month, nor is there anything expected until September. Since the death of James E. Carton it is not known whether the Comique will be opened next season or not.

ITEM.—Nellie Babcock, of the Aiken comb. is in town.

Auburn, N. Y.

No business here of any kind for the past two weeks. Manager Watson of the Opera House has just returned from New York, where he made arrangements for some first-class entertainments to be given here early in September.

Rome, Ga.

Nevin's new Opera House, now being erected, will be one of the handsomest in the State.

THE MIRROR is on sale at Langworthy & Co.'s news depot. Its sale is steadily increasing.

Nashville, Tenn.

The Fire Commissioners have ordered some changes to be made in the Grand Opera House, which they regard as requisite to the of an audience. Work will begin at once.

Aurora, Ill.

Everything in the dramatic line is remarkably quiet. Rumors that an entertainment by the Chicago Church Choir Pinafore co. is to be given are in circulation, with nothing certain as yet.

Kalamazoo, Mich.

Nothing but picnics and excursions to draw the public attention for the past three weeks.

Akron, O.

Nothing in dramatic circles, and nothing booked.

Columbus, O.

The climax. Nothing doing.

Portland, Me.

MUSIC HALL.—Viola Clifton's Female Minstrels, 24th, returning 28th, to immense business—a show which gave great satisfaction to the gods.

PORTLAND THEATRE.—Nothing definite can yet be ascertained regarding the attractions at this house next season. Manager Curtis is in New York filling time. Last season's business was good.

ITEMS.—It is said Miss Dowdell will have a complimentary concert in City Hall, Sept. 10, at which Miss Cary will sing.—Forepaugh's "Aggregation" shows here Aug. 7.—The Boston Theatre Pinafore co. will appear at City Hall the last of September.—THE MIRROR is for sale here every Friday evening at the stores of N. G. Fessenden, horse-car station, and Geo. H. Marquis, 80 Exchange street.

Denver, Col.

Lawrence Barrett's enthusiastic reception in Denver was the dramatic event of the summer season. There was a thorough public appreciation of Mr. Barrett's ability to portray the standard dramatic creations in a satisfactory manner. A New Play, which was given July 16, was enthusiastically received, and merited such words of praise from the press that it was repeated 19th to a good house. Every performance was greeted by large audiences, and all, notably A New Play, Richelieu and Julius Caesar, were received with every mark of enthusiastic approval. During the performance of Julius Caesar Mr. Barrett and Miss Gilman were each presented with a number of flowers. Mr. Barrett we regard as one of the best actors that have ever visited Colorado. He will be sure of good houses whenever he comes again. He will play at Pueblo 21, Colorado Springs 22d, Central 23d, 24th, Georgetown 25th, Cheyenne 26th; thence East for the summer vacation. Following Barrett came Buffalo Bill, who began his engagement of three nights at the Opera House 21st, presenting May Cody, supported by a cosmopolitan company, several of whom are genuine Indians (half-breeds). The entertainment was further enlivened by some exhibitions of fancy shooting by Mr. Cody, and the appearance on the stage of a fiery untamed prairie horse. The attendance was larger than at any of Lawrence Barrett's performances, the houses being nightly crowded. The weather continues agreeable, which partly accounts for the increased attendance. Buffalo Bill will continue May Cody 21st, 22d, and The Knight of the Plains will be given 23d. The Transatlantic Pantomime co., a new organization, including Charles A. Wells, will appear in a trick pantomime styled The Old Woman that Lived in a Shoe, on July 24th, 25th, 26th.

Ottawa, Can.

Last evening (Sunday), for the first time, a so-called Religious Lecture of Spirit Power was given in the Opera House by Cora Richmond. The announcement and programing was all made on Saturday, and many were skeptical as to the show being genuine, yet so eager are people to see and hear from the land of the Unknown, that the lady opened to quite a fair audience. At the close—one hour and a half—many were dissatisfied and partly remarked that they were sold. After Baldwin and Annie DeMontford have done a city or town in the above line, it requires something strong to please the people. However, the lady, having a fair address, in a way made up for other shortcomings.

A gentleman who travels with the fair Cora, who styles himself Prof. Anderson, a wizard, makes his bow on Wednesday, and I fear his marvelous performance and immense gifts will be on a par with Madame's serio-comic, farcical humbug. The Old Man says he has seen a darn sight more spirit power got out of a bottle of old rye, that cost fifteen cents, than Cora can get up in a week. The Professor is Cora's medium. They are a good pair—dress well, very suave in manner, and do the people and show in a genteel way.

There is something very bad in your dramatic agency business in New York this season. Everybody wants every other body's dates, and those who do get fixed, get mixed, and have to change some two or three times before they get a route straightened out. People had better go back to the happy-go-lucky style, or change the men at the wheel. That old prince of liars, Harry Lindley, I see denies his marriage with a variety actress. If it was not true, why did the veritable Harry have it published in the Peterboro' Review, the local paper where he was holding forth?

Toronto, Can.

ROYAL OPERA HOUSE.—Barlow, Wilson, Primrose & West's Minstrels on the 29th and 30th.

LYCEUM.—New faces at this place were Costello and Wall, jig dancers; Rose and Harry Franklin in sparring exhibitions, and Nelly Diamond, serio-comic. Business not very good.

ITEMS.—Grand Opera House closed.—Barnum gave two performances here on the 23d and 24th to tremendous crowds.

Melbourne, Aus.

The Pinafore season is now on with a vengeance, two places of amusement doing it at the same time, commencing with the Academy of Music, which is now under the sole management of J. L. Hall. Augustin Daly's sensational drama, entitled Loring, was first produced in Melbourne at this theatre in the early part of May last, and was followed by the comedy The Main Chance, and the revival of the burlesque of Lurline. Then came, on the 24th of May, the first appearance of Mr. and Mrs. Titherage and F. H. Pollock in the drama of New Year's Eve; or, False Shame. These people played up to the 6th of this month, and on the 7th Pinafore was produced, for the first time in Melbourne, in excellent style. It has been one of the greatest successes ever played before the Melbourne public. The scenery, by Charles Massery, has "hardly ever" been surpassed in this city. The choruses are drilled to perfection, and the distribution of characters is excellent throughout. The cast is as follows: Sir Joseph Porter, W. H. Loring; Captain Corcoran, John Forder; Ralph Rackstraw, R. L. Skinner; Dick Deadeye, J. L. Hall (the manager); Josephine, Alice Dunning Loring; Little Buttercup, Mrs. J. L. Hall; Helio, Laura Wiseman; Mrs. Lingard as Josephine is simply "stunning."

Mr. Van Celsie, who came to this colony as conductor for the Seldene Opera company, holds a similar position at this house.

At St. George's Hall another attempt at the production of the same popular work is being presented, under the direction of a person unknown to fame. The firm

style themselves Hiscocks, Hayman & Co. Hayman came out here some years ago as one of a company of "Royal Illusionists." He then induced Leon and Kelly to come to Australia. The clever Stewart Family, consisting of Misses Dacy, Maggie and Nelly, with Richard Stewart, were induced to go into this speculation, and so far as they are concerned they have been a most complete success; in other respects, with the single exception of George Leopold, the whole affair has been a most unmitigated fiasco—such a thorough failure that it is to be withdrawn on Friday next to give place to a panorama called New Zealandia, which has lately arrived from the land of the Maories. I append the distribution of characters at this hall for the Pinafore: Sir Joseph Porter, R. Stewart; Captain Corcoran, B. Anthony; Ralph Rackstraw, Nellie Stewart; Dick Deadeye, George Leopold; Josephine, Dacy Stewart; Helio, Blanche Leopold; Little Buttercup, Maggie Stewart.

The business at the Theatre Royal has been lately very bad. Since the accession of the Lingers, empty benches have been the rule. J. F. Carhart (brother to Mrs. George Darrell) played for a fortnight, opening in Richard III., then appearing in The Corsican Brothers. On Friday night last he took his farewell benefit as Othello, and was assisted by Adelaide Bowring (Mrs. J. B. Steele) as Emilia, and George R. Ireland as Iago. The house was poor and Carhart will not reap one single shilling for his fortnight's work. The non-arrival of John E. Owens has compelled the manager to drop to stock business. At this present the Royal is running Boucault's sensational drama of The Long Strike, with the parts thus distributed: Noah Learoyd, W. G. Carey; Jim Starkey, F. C. Appleton; Richard Readley, H. Sedon; Mr. Armitage, Mr. Gladstone; Johnny Reilly, J. R. Greville; Money-penny, Stuart O'Brien; Jane Learoyd, Flora Anstond; Betsy, Ella Carrington; Maggie, Miss Melrose.

The opera season inaugurated in May last at the Opera House, by W. S. Lyster, has been a most triumphant success. The company was introduced without any trumpets or blow of any kind. They have more than succeeded in their first endeavors. During the season they have appeared in La Sonnambula, Il Trovatore, Maritana, Bohemian Girl, Un Ballo in Maschera, Rose of Castile, Lucrezia Borgia, Aida and Lohengrin, culminating in the first production in the Australian colonies of George Beset's Carmen, which was played consecutively for three weeks. The cast was thus: Don Jose, Armes Beaumont; Escarnillo, G. Verdi; Mirella, Annie Stone; Frasquita, Mrs. J. H. Fox; Mercedes, Miss E. A. Lambert; Carmen, Rose Hersey.

On the 16th Mr. Lyster took his benefit, being the last night of the season, prior to the departure of the troupe for Sydney. The bill of the evening consisted of the principal acts of Carmen, and the opera of Un Ballo in Maschera, in which the part of Oscar was performed by Rose Hersey.

The legitimate drama has lately had a long run at the New Princess Theatre, where George Rignold has been appearing in his favorite character of Henry V., every evening since the 24th of May. I append the leading characters: King Henry V., George Rignold; Fluellen, Fred Thorne; Williams, J. H. Rainford; Nym, C. Lewis; Bardolph, Martin Forde; Pistol, J. J. Bartlett; Louis the Dauphin, A. J. Byrne; Mountjoy, H. A. Douglass; Rumor (as chorus), Miss Watt-Tanner; Princess Katherine, Mlle. Eugenie Legrand; Dame Quickly, Mrs. Lewis; Isabel, Miss Cora Watt.

On Saturday night last, however, he changed the bill and produced for the first time in this colony Watts Phillips' historical drama of Amos Clark. Amos Clark was ably sustained by George Rignold; Sir Robert Clavering by J. H. Rainford; Capt. John Clavering by A. J. Byrne; Abraham Bradley, J. J. Bartlett; A Fiddler, Gordon Griffiths; Mildred Vaughan by Jenny Watt-Tanner; Lady Lilac, Lillian Forde, and Tribulation Tichim by Nelly Mabel.

L. M. Hayles has overcome all his troubles and is once again manager of this pretty theatre, with his accomplished wife, Mrs. Mary Gladstone, as directress, and Mr. J. H. Rainford as stage manager. This place of amusement is now one of the most commodious and comfortable in the Southern Hemisphere, and is in the hands of a company of gentlemen of both position and means—namely, Messrs. George Rignold, John H. Knipe, James S. Butters (Mayor of Melbourne at the time of the Duke of Edinburgh's first visit), W. H. Locke, Fred Thorne (comedian), and Messrs. Greenberg and Michael Tier (who are also lessees of the cafes and bars attached). Very great improvements have been effected throughout the building, both outside and in front and behind the curtain. Right round the theatre from Spring street to Little Bourke street, a lovely fernery has been planted, interspersed with shrubs of all kinds, and at intervals rustic chairs and tables are placed for the convenience of those who require "a breath of air" during the intervals. A new and improved stage has also been laid down on the very latest English and American pattern, new scene dock, carpenter's room, property-room, etc., and the hotel and cafes are fitted up in the first style of elegance. Over 47,000 have been or are being now laid out on the affair, which I feel persuaded will eventuate in a grand success.

At the Apollo Hall C. B. Hicks and F. D. Wade have commenced a short season with a few remaining members of their troupe of Georgia Minstrels, including Saunders, Keenan, Mills, Brown and a few others. Hicks and a few of the crowd intend going to old England in a few weeks.

The Hiscocks, Hayman & Co.'s dramatic company, consisting of Messrs. Theodore Hamilton, D'Orsay Ogden and a few inferior artists, have proved a complete failure, both artistically and pecuniarily, in New Zealand, and were comparatively played out before they had hardly begun.

Notice to Correspondents.

Correspondents for THE MIRROR are expected to write regularly each week whether or any news is transpiring in their respective cities or not. Failure to do so beyond a reasonable time, will expose them to removal.

Correspondents are requested to return their credentials for renewal as soon as they expire. Where the correspondence is satisfactory new ones will be furnished. We do not reply to applications for appointment as correspondents, but place the letters on file for future use.

The following places have no one yet appointed for next season: Galveston, Tex.; Charleston, S. C.; Mobile, Ala.; Memphis, Tenn.; Peoria, Ill.; Sacramento, Cal.; Harrisburg, Pa.; Springfield, Mass.; Cumberland, Md.; Wilmington, Del.; Binghamton, N. Y.; New London, Conn.; Meriden, Conn.; Terre Haute, Ind.; Fort Wayne, Ind.; Lafayette, Ind.; Sandusky, Ohio; Springfield, Ill.; Denver, Col.; Little Rock, Ark.; Council Bluffs, Dubuque and Dead-

NEW YORK MIRROR

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ERNEST HARVIER, Editor.

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NEW YORK, AUGUST 2, 1879.

Amusements.

HAVERLY'S THEATRE—Georgin Minstrels.
WALLACK'S THEATRE—Closed.
UNION SQUARE—Closed.
SAN FRANCISCO OPERA HOUSE—Closed.
STANDARD THEATRE—Closed.
BROADWAY THEATRE—Closed.
GLOBE THEATRE—Closed.
PARK THEATRE—Closed.
FIFTH AVENUE THEATRE—Closed.
NIBLO'S GARDEN THEATRE—Closed.
WINDSOR—Closed.
GRAND OPERA HOUSE—Closed.
BOOTH'S THEATRE—Closed.
MADISON SQUARE THEATRE—Closed.
OLYMPIC THEATRE—Closed.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Closed.
LONDON THEATRE—Variety.
TONY PASTOR'S—Variety.
VOLKS GARDEN—Variety.

MIRROR LETTER-LIST.

Anderson, Mary (2)	Mendum, Chas. A.
Allen, W. L.	Mack, Will
Ayers, Jos. B., (scenic artist.)	Oamus, Dr.
Burgess, Cool	Oates, Alice
Byron, Oliver Doud	Pomeroy, Louise (2)
Bothwell, John R.	Prescott, Marie
Cassidy, George H.	Richmond, Adah
Chandos, Alice	Rooney, Pat (2)
Daly, Augustin (2)	Rowe, Geo. Fawcett
Davenport, Fanny (2)	Ruddell, Geo. B.
Fisher, George	Rosener, Prof. (leader of orchestra.)
Fiske, H. G.	Schwab, Fred. (Manager Adelaide Nelson.)
Fraser, Robert	Stevens, John A.
Geisler, F.	Sunds, George E.
Gray, Minnie Oscar	Scott, Lester F.
Griffin, Hamilton (4)	Schwab, Fred. (Manager Adelaide Nelson.)
Hastings, Marie C.	Taylor, Harry. (letter and telegrams.)
Hatch, Ida	Voque, Elsie
Kelly, T. J. F.	Warde, Fred B.
Lytell, W. H.	Wilmot, A. A.
Lingard, Alice Dunning	Wood, N. S.
Lewis, Catherine	
Lynton, Ethel	
McCullough, John (2)	
Mills, Eva	
Mitchell, Maggie	
McDonough, T. H.	

Another Sample Case.

Miss Adele Belgarde, a very bright and ambitious little lady, will begin an engagement at Haverly's Theatre in about two weeks. Miss Belgarde has been on the stage fewer weeks than the year has months, and for this reason probably the objection will be brought against her that she is an amateur, and hence is entitled to no consideration. As it is to obtain respectful consideration that Miss Belgarde appears at Haverly's in a couple of weeks, she may feel interested in having so serious an objection forestalled. In this she is quite right. Amateurs are the bane and curse of the Stage, and until they are banished entirely from it honest professionals can get no show. But Miss Belgarde is not an amateur; hence, in her case, the objection is met. Some time ago she conceived the idea of going upon the stage. The Stage is open to every one. It is the only profession where men and women meet on absolute equality; where physical perfectness is a prerequisite, and where the honors and recompense of talent come speedily and at once. Miss Belgarde's first step was not to go to any "teacher" in search of skill, but rather, having satisfied herself of the possession of real ability, she aimed to perfect herself in the mere mechanical details. This done, she engaged the best company which could be got together, and boldly asked the candid judgment of the critics and theatre-goers of a circuit of sister cities. The argument she advanced was substantially this:

"I will give a selection of the best plays in the language—classics. I present a first-class stock company. You will find the entertainment worth the price charged. If you think I have not talent—condemn me. If you think I have talent—accept me. I will do my best."

This common sense proposition was not stated in words. It was done in fact. When her four weeks' tour was over, Miss Belgarde returned to town; she paid her company, her manager, and everything that was due. She took to heart the various criticisms that were passed upon her performances, and, finding the bulk favorable, she arranged for an appearance in New York.

All this shows Miss Belgarde to be a very clever and intelligent young lady, an amateur whose aims are right, whose percep-

tions are clear, and whose success would be in any case well deserved.

She did not, after the fashion of the Bessie Darlings, Maud Merrills, etc., spend money on the press, importune recreant critics to promulgate lies, or pose before the public as being constantly "on the point" of playing. She played. Miss Belgarde has not found it necessary to go to Europe, to be "offered" any engagements or to "decline" any, but she has gone about her work as any sensible artist would, and if she achieves success, there will be no one to begrudge it.

We are not now seeking to anticipate the results of Miss Belgarde's engagement at Haverly's. Judgment and criticism on her performance will come later. But we wish to impress on the class of worthless amateur incapables, the salutary example of this young woman, whose good taste, good judgment and tact impel her to use only strictly professional methods to secure her advancement on the stage. Mary Anderson was to all intents and purposes a "professional" on the day following her debut. The demerit of the bad amateurs is not lessened by the number of their appearances. It springs from their incompetence, their shallowness and pretension, all of which bring ridicule and downright harm to the Stage.

Situation Wanted—Male.

Mr. Josh Hart is not the only good man who has been made to suffer through the misdeeds of his wicked partners. But he is, at all events, the only notable example in contemporary theatricals of a man ruined by his own employees. THE MIRROR has been compelled to differ many times with Mr. Hart on his methods of running a newspaper. But we have done so reluctantly, for we realized that, despite his many errors of judgment, and despite his most persistent pecuniary reverses, Josh Hart is a man of many good qualities. In a frank, firm, but at the same time friendly manner, we have directed Mr. Hart's attention to the misdeeds of his wicked allies and confederates. That Mr. Hart has never fully appreciated this kindly and wholly disinterested service rendered him, there is, unfortunately, ample evidence to prove. But we have persisted in our kind offices even when dissuaded by all the emblems of law and the pomp and pretense of an unfair business rivalry.

Some six months ago THE MIRROR addressed to Mr. Hart a few words of salutary advice on the subject of his dramatic paper. We bade him beware of his wicked and unprincipled partners, and especially of the following:

1. The litigious person who was "on the limits" for an attested libel, the penalty of which (some \$3,000) he was unable or unwilling to pay.
2. The young Deadeye dramatist, who had been imported from Brooklyn, L. I., to assail the ladies and gentlemen of the Stage.
3. Patrick Joseph Stanley McKenna.
4. Augustus Riel Cazauran.
5. Arthur McKee Rankin, and
6. P. J. Mende.

Our recollection concerning the results of that advice is rather uncertain, but as near as we can recollect, one of the party brought suit against THE MIRROR for \$3,000 in consequence. On this point we are not absolutely certain, however.

Vindications which are sure are not often swift. The frank advice which provoked, in the first place, such noisy dissent, gradually came to be accepted as well meant and really salutary. Each month since it was given has witnessed the dismissal of one of the wicked partners. The last but one to go was Mr. Cazauran. He held out bravely, and there was no real certainty that he had fallen from his exalted place in Hart's regard, till that gentleman remarked in his strongest and tersest Manhattan Beach Saxon that his former devotee, Mr. Cazauran, was a "scorpion and a canker-worm."

Up to July 27, five of the six wicked partners had gone. The sequel can now be written. The record is complete. The Star of Sunday contained the following under the head of "Situations Wanted—Males:—"

A GENTLEMAN WHO HAS HAD many years' experience in journalism desires a position as editor of an established daily or weekly Democratic paper.

Address C. A. B., P. O. Box 2007, New York City.

—M. W. Canning has engaged for the Ada Cavendish combination Henry Crisp, W. J. Gilbert, H. A. Weaver, H. A. Weaver, Jr., W. H. Thompson, and E. A. Eberle. C. B. Gristle will be business manager.

—The Union Square opens about Sept. 1 with a new farcical comedy of the Pink Dominoes order, adapted by Bronson Howard. It will hold the stage about five weeks, and on Oct. 15 the regular season begins.

—Bartley Campbell thinks something of taking a combination on the road with his play of Fairfax, the piece which, it may be remembered, was last season accepted both at Wallack's and at the Fifth Avenue. Fairfax is a good play.

PERSONAL.

BOWERS—May Bowers, daughter of Mrs. D. P. Bowers, will be a member of Daly's company.

LINGARD—Alice Dunning Lingard has made a hit in Melbourne, Australia, as Josephine in Pinafore.

ZIMMERMAN—Ed Zimmerman will be business manager for Charles Pope at his new St. Louis theatre.

ROUGH—A Sacramento paper speaks of him as "Lester Wallace, formerly manager of a theatre in New York."

ADAMS—George Adams is at present resting at Grimaldi Villa. He goes next season with Tony Denier of course.

BRADLEY—Leonora Bradley has been engaged to play Peach Blossom in the Cofty Goofy company during the coming season.

ELLIS—Florence Ellis has been engaged by John T. Ford to appear in Gilbert and Sullivan's new opera at the Fifth Avenue in December.

WHICH?—Harry Sargent has sent from England a dog that is new on exhibition at the office of a dramatic paper. Which is the editor and which the dog—is the question.

HICKEY—J. M. Hickey, business manager for Barney Macaulay, is filling time very rapidly for the coming season. Mr. Macaulay's Uncle Dan'l is in great demand.

—George Loyal is now in his fourth week at Tony Pastor's in his act of being shot out of a cannon. That it has attracted attention in a sultry midsummer gives evidence of its merit.

HAMBLIN—Constance Hamblin, a very pretty actress, whose opportunities on the stage have been as few as her talents are many, is spending the Summer at Long Branch.

THE GEORGIAN—Haverly's Colored Georgians have surprised every one with their continuous good business at the Lyceum. Coming in midsummer, their success is simply remarkable.

SYBIL'S SAKE—What has become of the play, For Sybil Hawkshaw's Sake, which Archibald Carlyle Gordon wrote for Miss Mary Anderson, but which that lady declined? Has it been torn up, or has it been sold to J. Steele Mackaye?

MORALITY—The cause of stage morality under the auspices of Hart, Meade, Rankin and McKenna, goes bravely on. Charlotte Stanley has commenced proceedings in the Supreme Court for absolute divorce from her husband, Patrick Joseph Stanley McKenna.

JARBEAU—Verona Jarbeau, the Hebe of the Standard Pinafore company, will in September be led to the altar by a young and wealthy gentleman, well known in New York society. Mile. Jarbeau has just returned from a short Western starring tour, where she met with flattering success.

SIMMONS—Lew Simmons and wife arrived from South Africa, via Liverpool, Eng., in the steamship Helvetia on Monday. They had been forty-two days on the water. The London Minstrels, of which they were members, disbanded in May last, and some of the company remained in Africa. Charles Sutton and Andy McKee returned to England.

COTTON—E. G. Cotton, formerly of the Metropolis, who has been for some time catering to the lovers of pedestrianism in San Francisco, has struck a rich vein that has proved a veritable "bonanza." His hosts of friends on this side of the continent will be pleased to hear that he has struck so much "pay-ore," and that he is not yet through with working his "claim," which promises a still further bountiful yield.

MERRILL—Mrs. Dr. Merrill, who commenced suit against THE MIRROR last week for \$10,000 damages for having criticised her as a "bad amateur actress," has prudently withdrawn the proceedings. The whole story about Harry Sargent engaging her for a London appearance now turns out a fabrication, as Mrs. Merrill is not to leave New York. As she has sworn under oath in an affidavit that what THE MIRROR said about her was untrue, and as it has been since proven correct in every particular, the lady has got herself into a very awkward plight, should we ever care to use the document. Legal oaths once sworn to cannot be withdrawn. It is significant, by the way, that the lies in the newspapers about Mrs. Merrill have since last week stopped short—never to go again.

BERNHARDT—George W. Smalley, who is the London correspondent of the New York Tribune, and who has developed into a sort of advertising agent for Sara Bernhardt, is the authority for a definite announcement that she will sail for the United States in September, 1880. She expects to remain in New York three months, playing six nights a week, and will be in this country two years. Her repertoire will be increased by Romeo and Hamlet, parts which she is very ambitious to play. Smalley says Bernhardt is to receive 3,000 francs (\$600) for each representation, with 100 francs (\$20) a day in addition for expenses. Mr. Jarrett, well known as Christine Nilsson's agent, takes upon himself all charges of every kind. It is he who employs and pays the company that is to be organized for the journey.

—The following attractions play over the New York Central Circuit, under the management of Mr. P. H. Lehnen: John T. Raymond, Joe Murphy, the Big 4 Minstrels, The Tourists and Maggie Mitchell.

PROFESSIONAL DOINGS.

—Bandmann, it is said, will return on Aug. 20.

—Business has improved at the dramatic agencies.

—James Douglass of Robinson's Opera House is in town.

—Rehearsals begin at the Philadelphia Chestnut August 22.

—Maude Branscombe thinks of introducing Pinafore to Africa.

—Mollie Maeder Steele will travel with the Florences this season.

—Blanche Weaver will be a member of Daly's company this season.

—Marion Lamar will spend a portion of the Summer months at Newport.

—George Ulmer and his wife, Lizzie May Ulmer, are at Scituate, Mass.

—Thomas Whiffin sailed for Europe on the steamer Britannic on Saturday.

—Tony Pastor plays two weeks at the Grand Opera House this season.

—Murray Day will be a member of Fanny Davenport's company this season.

—Alex. Fitzgerald goes with Rankin this season as first Danite and stage manager.

—Charlotte Thompson and Mrs. D. P. Bowers play together as stars next season.

—James Collins, manager of Heuck's, Cincinnati, is in the city engaging attractions.

—Ben Lowell, manager of Neil Burgess, was taken to an insane asylum on Tuesday.

—George Boniface will play Isaacs, "with a heye like a heagle," in Queen's Evidence.

—H. F. Chaufrant and Walter Edmonds are engaged for Daly's Theatre next season.

—W. F. Wallis is engaged with Oliver Doud Byron next season for character parts.

—Miss Nellie Haywood, from the Fay Templeton company, is with Ford next season.

—Turner and Felton have secured Crane's City Garden, Indianapolis, till September, 1880.

—Rose Wood has purchased a farm near Federalsburg, in Dorchester county, Maryland.

—Sothorn and Florence were in town on Friday. Florence has a new play for this year.

—Frank Weston will be a member of Steele Mackaye's company at the Madison Square.

—Mathilde Cottrelly has bought the American right to the new opera, The Last of the Mohicans.

—Louise Pomeroy opens her season at the Walnut, Philadelphia, with Bartley Campbell's Fate.

—J. B. Polk is to travel next season, acting in Gall, the play written for him by George H. Jessops.

—Edith Pond, daughter of Major Pond of Boston, joins the Rice Evangeline troupe next season.

—Julia Hanchet has been re-engaged to travel with the Lotta combination next year as leading lady.

—John B. Jeffreys of the Journal Printing Company of Chicago will be in town in a couple of weeks.

—Robert Johnston during the coming season will appear in his characterization of Ichabod Pegentoucher.

—Eitel Allen may be a member of Mr. Daly's Broadway company. Otherwise she will play at the Windsor.

—W. Bowser, Rufus Scott, R. F. McClannan and A. G. Enos have been engaged to go with Maggie Mitchell this season.

—Emma Pierce, Ben Rogers, Minnie Monk, and F. F. Edwards have been engaged for the Fanny Davenport combination.

—It is not unlikely that Mary Anderson will play in Syracuse, under P. H. Lehnen's management. She begins her season Sept. 8.

—The American Theatre, formerly Third Avenue, will open Sept. 1 as a variety house, under the management of Thomas Canary.

—Tom Brown, late agent for J. K. Emmet, takes out the Gilbert Sisters, with a small company, for a tour of the principal Southern cities.

—Charles O. White, manager of the Coliseum Theatre, Detroit, Mich., is in town this week to secure attractions for the coming season.

—The Spirit of the Times alludes to Miss Anderson as Mary Ann Anderson. This is not nice of the Spirit and should not be repeated.

Aurora, Brooklyn, and Portland letters came late this week.—Correspondents must return the old before the new credentials are issued.

—Minnie Farrell has made a big hit at the London this week. She is very popular on the East-side. Her costumes are admired as usual.

—The Clipper announces this week that M. W. Leffingwell goes out with a combination this season. Mr. Leffingwell died five weeks ago.

The Carlotta Patti concerts promise well. On Monday DeVivo sold out one night in Providence for \$1,100, something really remarkable.

—Gus Williams is organizing a dramatic combination for the road to play his new piece of Our Congressman. John Rickaby is manager.

—The Folly Theatre, formerly Columbia Opera House, will open under the management of W. Charles Smith, Sept. 1, as a variety house.

—Lonis Aldrich and Charles Parslow are negotiating with A. M. Palmer for the production of My Partner at the Union Square in September.

—H. Custer Kennedy has been re-engaged as a member of Mary Anderson's traveling company this year. S. K. Chester will be juvenile man.

—Harry Edwards will play a short engagement at Booth's, under Dion Bonicault, prior to the opening of the Boston Theatre, where he is re-engaged.

—Charles Benton and E. Rosenbaum will be advance agents for the Mme. Bentz party this season. M. B. Leavitt and Kit Clarke are the managers.

—Charles R. Gardiner has assumed the entire management and control of Neil Burgess in his new play, The Widow Bedott. Dates are being rapidly filled.

—Harry Courtaine will be comedian at the Union Square next season. He will play the same line of business which Stuart Robson and J. B. Polk did at the same establishment.

—Adah Richmond begins her third annual tour at Albaugh's Theatre, Baltimore, Sept. 15. Her repertoire includes Fatinitza, Carmen, Pinafore and last year's operas. Andy McKay manager.

—Laura Alberta will shortly appear in a new nautical and domestic drama, entitled Fifiue, the Belle of Barnegat. A feature of the presentation will be the great marine view off the Barnegat coast.

—Oliver Doud Byron's time this season has been filled very rapidly. Besides Across the Continent and Hero, he will appear in Public Opinion. Byron has his own combination and is under the efficient management of Sam T. Jack.

—P. W. Goatcher, the artist, has painted a novel first scene for Mahn and Russell's Fatinitza, and also a handsome set for the harem act. In the first scene there is a representation of sunrise after a storm.

—The improvements are now completed in the Wictoria Opera House, Syracuse, N. Y., and Mr. Lehnen reports it as one of the finest theatres in the country. He has succeeded in booking nearly all the leading attractions for this popular theatre.

—Tony Denier's pantomime troupe, including the original Grimaldi Adams, will begin its season Aug. 25 with an entire new company, band, orchestra, etc., with D. B. Hodges in advance, and F. D. Hildreth as treasurer.

—Wm. Voegtlin, the scenic artist, will remain in New York only a few weeks, having been "loaned" by the management of the California Theatre to paint the scenery for the new spectacle in Niblo's Garden, after which he returns to the Pacific Slope.

—Mapleson's prospects for his next season here are very fine, judging from a glance at the subscription list for the October season of thirty nights. Nearly all the lower floor, including balcony boxes, are already booked.

—Lotta's combination will open the season at McKee's, Chicago. The gentlemen thus far engaged are C. D. Bainbridge, H. B. Bradley, W. H. Wallis, C. W. Parker, Ed Marble, and George H. Tyler will be business manager.

—The following dispatch was received on Tuesday from Tony Pastor, who continues to play at the Bush Street Theatre, San Francisco:—"Business still great. Standing room only. Matinees as great as night performances."

—The Theatre Comique opens for the season Aug. 11, under the management of Harrigan and Hart, with John Cannon as business manager. A new piece by Ed Harrigan, entitled The Mulligan Guard Chowder, will be the chief attraction.

—The full company engaged to support Adele Belgarde at Haverly's are: W. E. Sheridan, Ben Maginley, J. R. Grismer, Thomas E. Morris, Walter Lacy, E. D. Tammehill, George Reed, John Swinburne, Gustavus Levick, C. M. Allison, John Matthews, Mamie Sheridan, Helen Tracy and Mrs. Skerrett.

—The New York Criterion company, under Mr. J. Gosche, which begins the season at Haverly's, Sept. 15, in Our Boys and Caste, comprises F. F. Mackay, Frank Roberts, T. F. Egbert, W. DeWolf Hopper, E. F. Eberle, Louise Sylvester, Emma Pierce, Mary Davenport, Helen Gardner, and Edward Francis.

—The work of renovating and remodeling the Holliday Street Theatre, Baltimore, has commenced. The seats will be upholstered, a new orchestra division, four private boxes added and new scenery will replace the old. The outside part will also be renovated and improved. The Maryland Institute and Concordia Opera House are also receiving much needed improvements.

—Alice Oates' company is not yet made up. It has been settled that J. H. Jones does not go with her, neither does his wife. —Rose Temple, Charles Drew, Emma Dolaro, Ed Horan and Gus Hall are engaged. W. H. Seymour has had an offer, but has not yet accepted. Pauline Hall, of her company last year, has joined the Surprise Party, and will appear at the Philadelphia Chestnut Street Theatre on the 25th of August in Bartley Campbell's West Point.



MUSINGS OF THE GAS-MAN.

Last week, to escape the broil of the city for a day or two, I ran down to Fire Island, just off the Long Island shore.

Happening in the parlor of the hotel in the evening I found the guests all assembled, evidently waiting for something or somebody.

Visions of prayer-meetings, spiritualistic seances, and other unpleasantnesses flitted through my mind, and I made a rapid bolt for the door.

Too late! A man shoved a handbill into my unwilling hand, and before I could remonstrate, led me to a seat.

I looked to the "dodger" for some information.

It announced in the usual verbose form of expression that a prestidigitateur, ventriloquist, banjoist, violinist, concertinist, cornetist and refined vocalist was to give an entertainment that night, and that admission was free.

Beneath was a "Card to the Public," in which this vari-talented man explained in Great Primer that a collection would be taken up at the close of the performance, and that every one was expected to contribute a piece of silver—the two lowest denominations barred out.

There seemed no avenue of escape open, so I philosophically determined to see it out.

What was my surprise to recognize in the bronzed, healthy-looking man who began his entertainment, an actor whose name is familiar to New York theatre-goers, and who I knew to be engaged by a prominent manager for next season.

I was not only surprised but completely thunderstruck.

The entertainment was somewhat stale and musty, but it was neatly presented, and every one present deemed it worthy of substantial support when the hat was circulated.

I found an opportunity to ask him when he had finished why and for what purpose had he taken up such a style of exhibition and the life of a nomad.

His reply is worth chronicling.

"Why," said he, "there is absolutely nothing going on in the Summer. I have no desire to help wear out the stone sidewalk on Union Square, standing round, and this business pays my expenses, gives me a few honest dollars besides, and I have the pure salt air thrown in. There's nothing objectionable in my performance, and if I prefer it why should I mind the sneers of poor but proud professionals, who would rather swelter in idleness in the city all Summer, than to use their talents for the reward of the money thrown in a hat by rustreating seashiders?"

That man is not only a philosopher, but a hero in this braving the unjust contempt and thoughtless ridicule of uncharitable brother professionals.

He cannot afford to visit a watering-place as guest; still he does not like to be deprived of its benefits. He gives his exhibitions, gains health and recreation, and does not humiliate himself in the eyes of any broad-minded man.

So John T. Ford is to manage a slice of the Fifth Avenue Theatre next season.

Strakosch, Grau and Ford form a trio of managers that one would imagine could not fail to make the season generally successful.

I have my doubts about such a chopped up arrangement. Time will tell, however.

In the meantime—"keep it dark!"

And now the press is teeming with speculations as to whether Bernhardt will condescend to visit America this Fall.

In the first place, I think it's more than probable she won't come, taking into account her childish capriciousness, that she has exercised so extensively of late.

Secondly, if she does come she will prove a mighty millstone about the neck of the unlucky and unenviable man who has the ill-luck to act as her manager. Boston, New York and Philadelphia may make a great fuss over her, but wherever else she goes it is safe to prophesy she will fall extremely flat financially.

Many attractions will require the attention of the public next season, and performances in the French language—no matter how great the artist and the supporting company—have never been appreciated or received remuneration in America.

Thirdly, Sara, if she comes, will not be admitted into the correspondingly good society here that is said to court and lionize her in London. The memory of the English actress who pulled the wool over the eyes of the New York bon ton for a short time some

years ago, remains rankling and uneffaced; and perhaps, also, those fatherless bairns ascribed to Mlle. Sara may prove serious obstacles.

The Duke of Beaufort, Sothorn and Florence might have found better fishing at the Great South Bay, the Navesink Highlands, or the Adirondacks, all comparatively near to New York, than in that high-priced Salmon River that sported no salmon in the far North.

Mr. Sothorn, when you invite another English "mi-lord" to visit our shores in search of piscatorial recreation, take the precaution of joining the Wahwahyanda, or some other equally good fishing club, and get a member to show you where fish may be found—and caught. THE GAS-MAN.

The Bad Amateurs.

The bad amateurs have found an apologist and defender in the Chicago Herald, which goes to work in the most business-like fashion to justify the doings of these miscreants to Art, and prodigals to common sense. Of this idle, shallow, useless, noisy class of humbugs, the Herald says:

AMATEUR AND PROFESSIONAL.

Several of the papers published in New York and elsewhere and devoted to specialties, musical, dramatic, etc., have recently been indulging in a large amount of what may fairly be denominated as "swash" on the subject of amateurs. The amateur is belabored without mercy from all points of view. One would think that in the creed of these self-constituted judges of all that may be called "artistic," no amateur has a right to attempt a song or an air on any instrument or indulge in repeating aloud a passage from any play, unless he or she takes especial pains to guard against being heard or seen by anybody. Amateur theatricals and amateur concerts are pronounced to be atrocious, ridiculous, unbearable—without anything like distinction, all are indiscriminately condemned. An amateur is one who pursues a given science or occupation from taste and attachment for it, and any one who has sat often as a looker on at the lifeless, perfunctory achievements of a large portion of "professionals" ought readily to appreciate the difference. We do not undervalue training and practice, far from it, but we do hold that training and practice alone never produce excellence. There must be some foundation of natural taste and "gift," or training will be without notable results of any kind. Most of the scolding has been with reference to amateurs meddling with music or the drama. Now what is there sacred about either of these that none but the "priesthood" can be permitted to touch them? May not a man or a woman take to either of them without long previous training as freely as to the sale of dry goods for example?

So far as relative excellence is concerned, unprejudiced people, who have seen much of both kinds of performances, will agree that a considerable portion of amateur work is quite as enjoyable as a large share of perfunctory professional work. If, however, the facts bore out the objection to amateur work, the objection itself would be worthy of serious attention. But we hold that the facts do not bear it out. Very much of the best material found among professional actors has been recruited from the ranks of amateurs. It is as absurd to claim that no man can be a good actor without beginning as call boy or scene-shifter, as it would be to claim that no man can be a successful merchant unless he begins as errand boy or porter, or that all children should be kept the same length of time on the multiplication table. And behind all this the fact that every amateur in music or the drama is himself or herself a regular and interested patron of the theatre or the concert-room, and all his or her personal influence lies in that direction. The interest in music and the drama that is stimulated in every community by frequent amateur indulgences in those amusements has a direct and powerful tendency to increase the patronage of the professional artist, and, better still, to raise the standard of his own performances. We do not doubt but, if the statement could be fairly gathered, it would be found that in those communities where amateur work in either music or the drama is most cultivated, the prevailing standard of professional work is higher, and its patronage largest and steadiest. The clamor so profusely made by the paper alluded to would seem to be without any foundation in good sense, and to have a direct tendency to damage the cause it professes to champion.

Now the answer to all this specious reasoning is that where actual genius does not exist, extensive training is requisite for success on the boards, and that the amateurs have neither the genius nor the willingness to undergo training or to conform themselves to the usages of professions generally. They are, therefore, a profitless and unproductive class of persons. Their one aim is to enjoy the pleasures without undergoing the hardships of the business, and as they are but too often able to do this for a time, they become really a detriment and a drag.

There are many fools and "freshes," doubtless, who would like to be lawyers because they esteem it good to hear themselves talk and perceive that the profits of pleading are extensive. But the courts are little tolerant of such childishness, and a statute ordains that no man can practice law until he has passed a full and searching examination. While therefore it is true that shysters live and thrive in the courts, amateur lawyers

are nowhere encouraged, permitted, or excused.

There are many persons who as they read or hear of the triumphs of medical science feel desirous of becoming doctors. But this profession exacts of its votaries something more than a mere desire to gain the rewards of accredited practitioners. It exacts knowledge, fitness and training, and the amateur or perfunctory doctor is treated like any other dangerous or troublesome fraud or nuisance, and made amenable to a strict law. The medical profession tolerates much too often knaves and quacks, but the law frees it from bad amateurs.

The army draws many within the charmed circle of its dazzling embrace. It bewitches the minds of many by its pageantry, its music and its marchings, and hundreds would gladly cast aside their slow, humdrum occupations for the manifold attractions of a soldier's career. But a wise rule provides that those who wish to share in the honors of a military officer must first undergo the hardships. Stern court-martials pass on the cases of those whose ignorance, stubbornness, or incapacity bring grief to the cause, and they are dealt with quickly. You may find in an army spies and traitors in command, and perhaps cuckolds and suters in the ranks, but you will find no amateurs. From that bane every army is free.

In the fine arts, in science or theology, the same rule or theory prevails. There are anathemas for the false teacher and the bad guide, but the amateur theologian gets no further than himself, and by the common consent of all sects is placed under the ban.

The dramatic and musical world is the only one in which bad amateurs are allowed to prevail. A good amateur is as impossible as an honest thief or a full moon on a rainy night. If a man or woman have sufficient talent to entitle them to notice they become professionals at once. If they have not this degree of talent they must undergo training if they expect to amount to anything.

So far as the stage is concerned the bad amateurs are the cause of all its troubles. It is the bad amateurs whose willingness to "work for nothing," or pay for the privilege of playing, that have brought accredited professionals to penurious terms. It is the bad amateurs who have destroyed the taste for legitimate plays, who have overrun the green-room as bees do clover on a summer's day. It is the bad amateurs who bribe, bully, enjoin and finally prostitute the press till real professionals can look for no word of good at its hands. It is the bad amateurs who keep current the connection between the stage and the divorce court, and who load the drama with their own dreary burden of scandals and sins and shames. It is the bad amateurs who, being hoisted out of their own society, betake themselves to the theatre, there to prate and bray while good men suffer, and while poor men starve. It is the bad amateurs who never draw a dollar into a house, but draw so many dollars out. It is the amateurs who undersell, undermine and undervalue the profession, who turn the playhouse into a show and the players into a spectacle, who overwork and overconsume serving people, and who, from the day the first curtain rang up to the day when the last one shall be rung down, never brought, and can never bring, to the stage any quality it wants or welcomes, or any factor it needs, or any influence—but that which has brought the drama into unmerited scandal, ridicule and disgrace.

One does not have to look far for the bad amateurs or for their work. In New York City alone, three years ago, there were thirty-two amateur societies, comprising 1,214 members—or treble the amount of professional actors—in our midst. There are now but eight of these associations, and one thousand bad amateurs are gratifying their alleged Thespian tastes somewhere at the profession's expense.

No. The Chicago Herald is altogether wrong in its attempted defence. Individual amateurs may be pleasant enough, no doubt, but as a class they are bilks and drones, butterflies in talent, snails in progress, peacocks in self-esteem—the idlest and most worthless set of shallow pretenders to whom any profession is held accessory.

—George S. Sydney is manager for F. C. Bangs.

—Belle Dickson goes out with Joseph Murphy.

—Frank Kilday plays the Schoolmaster with McDonough and Fulford's M'iss combination.

HUMMEL.—A. H. Hummel was the centre of a brilliant party at the Madison Square Garden on Sunday.

—Miss Marian Dacey is to make her debut at the Park Theatre Aug. 25, and to continue the rest of the week, acting in a new emotional play called *The Living Statue*. A company has been engaged to support her by Simmonds & Brown, dramatic agents, which will include, among others, Signor Majeroni and wife.

—The date fixed for the production of Gilbert and Sullivan's new opera at the Fifth Avenue Theatre, is Dec. 8. It will hold the stage two months. Philadelphia, Baltimore, Washington, Cincinnati, and St. Louis will follow in the order named. It is not yet settled whether the opera will be produced in Boston before it is heard in New York, or immediately after.

Interview with Fanny Janaushek.

The Boston Herald published on Saturday the following paragraph from the Pittsburg Leader:

Quite a sensation in dramatic circles has been caused by the rupture between Mme. Janaushek and her financial agent, Mr. Matt Canning, the former manager of the Pittsburg Opera House. Mr. Canning has "managed" Mme. Janaushek for some years past, and through a very successful campaign in the South last Winter. The lady's husband, however, claims now that there was a deficiency in the accounts rendered by Mr. Canning, that that gentleman could not account for, and hence, as usual in such cases, disagreement and trouble. Exactly what the charge is has not transpired, nor exactly what Mr. Canning's defence is; but there was a violent quarrel, followed by a summary dismissal, and a strong probability of suits at law, when, doubtless, if not before, the whole truth will come out.

The Boston representative of THE MIRROR called on Mme. Janaushek at her Summer residence in Swampscot to ascertain if possible what truth there was in the report.

After a beautiful drive of about twelve miles from Boston, through picturesque towns and over beach roads, he came to the seaside residence of the Queen of Tragedy.

The commodious stone cottage, built in antique style, is situated some twenty rods back from the lovely sea-washed beach, the space between the house and the water forming a beautiful lawn, which slopes gradually to the bay. The house is completely hidden from view of the passers-by by the dense foliage of the surrounding pines, thus rendering the verandah, which partially encircle the mansion, a cool and inviting retreat. With a feeling of deep interest the writer approached the steps that led to the old-fashioned door, the main entrance to the cottage. His ring was answered by a lady to whom he presented his card, with a request to see Mme. Janaushek.

He was immediately shown into a reception room, where he was met by Mr. Pellott, the husband of Mme. J., a pleasant appearing man, bearing the marks of having passed many years of his life at sea; in fact he resembled one of the hale, hearty old sea captains who had settled down to pass the residue of their lives in peace and quiet, away from the dangers and turmoil of the sea. To him the writer made known his errand.

"I must refer you to the Madame," was his reply, and that lady shortly after entered. She received her guest with great cordiality, and expressed her high regard for THE MIRROR.

"Yes," she said, "it is true; we have lost money through the dishonesty of our manager, Matt Canning, but it was far from our intentions to make the matter public, as I very much dislike newspaper controversy."

At this juncture Mr. Pellott invited the writer to take a stroll over the grounds, and he would give the full particulars of the case. Leaving the Madame seated on the verandah, we walked down the lane leading to the beach, where we were joined by the present manager of the company, Mr. Walter Standish.

"The facts of the case are these," began Mr. Pellott. "We have been swindled openly and by the wholesale; \$9,000 is not too high to set the amount which we can prove has been taken from us. I would not make this statement were it not in my power to corroborate it. In Chicago \$100 was over charged for expenses. In Galveston, the same amount again. In Syracuse the manager's books showed a loss, while I have since found that there was sufficient received to more than cover our expenses. These are but a few instances out of many. I will show you, when we return to the house, papers that will verify my accusation."

Your correspondent thanked the gentleman very kindly for his courtesy, and after remaining for a few moments on the beach we returned to the house where we were joined by the Madame. An inspection of the books satisfactorily showed that there had been embezzlements to a large amount.

"It is very disagreeable, is it not, sir," inquired Mme. Janaushek, "to have such things come to pass? It is sure to create more or less scandal, and directly injure the parties connected with it, and tends to lower the standard of respect for the whole dramatic profession."

The Company at Booth's.

Mr. Dion Boucicault is known everywhere as a gentleman who is exceedingly fond of a joke. Mr. Boucicault has framed in his time more jokes than were ever attributed to Douglas Jerrold, and he has kept two continents laughing at will, at brief, understated intervals. When Mr. Boucicault undertook the management of Booth's he realized fully how desirable a place a position in his stock company would be thought. The number of resident companies was this year so few that an eligible position in one under such auspices as his was really one of the most desirable things possible. Mr. Boucicault apprehended very rightly that there would be quite a rush for positions at Booth's, and he bethought himself of calmly acquiescing in every engagement made by the newspapers till they had exhausted all the eligible talent in the land.

The working of his idea first found illustration in San Francisco. Every actor and actress in that city who had not been re-engaged in his or her stock company, stoutly announced his or her intention of playing at Booth's. Thus it was that in a very short time no less than seventeen San Francisco professionals announced that Mr. Boucicault had engaged them, and some color was lent to the statement by their movements East. It seemed, so to speak, as if the Argonauts

of '49, who had come to California, were to be offset by the Thespians of '79, who were to return. The phalanx got in motion, and a goodly proportion of the dramatic profession started to fill their alleged and illusory engagements at Booth's.

Mr. Boucicault, with the keen appreciation of a genuine farceur, made no contradictions whatever, and allowed the wholesale engagements to go ahead—in the newspapers.

When Mr. Boucicault returned to New York he found a number of professionals in the East anxious to belong to the Booth company. These, re-enforced by the San Franciscans, augmented the list, which now began to acquire the increase of a snowball. It has increased and increased until there are now by actual computation 343 persons announced as "engaged for Mr. Boucicault's new play at Booth's."

There have been six leading ladies—Clara Morris, Rose Coghlan, Jeffreys-Lewis, Marie Prescott, Maude Granger and Ada Cavendish. There have been twelve leading men, fourteen comedians, sixteen first old men, and one hundred and twenty-two walking gentlemen. Twenty-five young women have been advertised to "divide" the soubrette, and the walking-ladies announced have been just one hundred and fifty-one. As throughout all these proceedings Mr. Boucicault has emulated the silence of the oyster, his company has assumed such mammoth proportions that its employment in any ten plays is really out of the question.

At the right time of course Mr. Boucicault will come forward with a statement of the actual engagements. But before he does—officially—THE MIRROR may as well repeat the facts.

The company engaged at Booth's for the season will be as follows:

John Clayton, leading man; Dominick Murray, character; A. D. Billings, old man; George De Vere, character and comedy; John Brougham, comedian; Marie Prescott, leading lady; Mrs. E. L. Davenport, old lady; Ada Gilman, soubrette; Rose Coghlan (probably), star—"lead;" Maude Granger, juvenile; Nellie Mortimer, comedy; J. A. Kennedy, walking gent.

A few additions to these are not improbable, but it will be at all events a well-chosen and compact organization. Many of those alleged to have been engaged Mr. Boucicault has never heard of. Others, like George Clarke, who will star; Ada Cavendish, who plays under Matt Canning's management; Clara Morris, who does not return to the stock, etc., have settled already elsewhere. Rehearsals of Mr. Boucicault's new play begin next week. The house opens Sept. 8. Judging from the advanced state of the work, which Mr. Boucicault is himself directing, everything will be in ample readiness for that event.

The Boston "Pinafore" Company.

BOSTON, MASS., July 24, 1879.

TO THE EDITOR OF THE MIRROR:

My attention has been called to the Halifax correspondence in your issue of July 19, in which I am grossly misrepresented. As your correspondent has been misinformed, probably through some personal motive, I would ask your indulgence for a statement of facts.

The Boston Pinafore Company was organized by me, and went East under management of George A. Jones & Co., Mr. H. V. Pinkham being my partner. The company made a fine reputation, particularly through Maine, St. John and Halifax—a reputation which I thought worth something to me, as I had worked this field for the past seven years. I arranged and made up the business of the company till July 5 at Calais, Me., where it was understood the season was to close, and the company return direct to Boston by boat. Mr. Pinkham had acted as treasurer of the company since his connection, and was in charge of the company East. Some time before reaching Calais, Mr. Pinkham wrote me that he desired to play the company a week or two longer, making some changes in the cast, and naming a route. As I could see nothing but loss in the route named, and injury to the reputation which the company had made, and as Mr. Pinkham, although fully competent to take charge of the finances, had had little experience in management, I objected to take further responsibility by continuing the season further. As our partnership papers would hold me responsible, I took measures to protect myself by dissolving the partnership at Calais, Me., at the close of the season, as agreed upon, and placed the matter in the hands of A. McNichol, Esq., attorney at Calais, who can vouch for the facts as stated. Mr. McNichol did his duty, dissolved the partnership, and prevented the company from using the name "Boston Pinafore company," with a change of cast. If your correspondent calls this "disbanding the company," then they were disbanded.

As to being indebted to the company, I have not even received a statement of account of the closing business of the company from Mr. Pinkham as treasurer (under whose management your correspondent states the company is now playing). I have not been called upon to pay any deficiency, and have not received anything for my half-interest in the scenery, orchestral parts of operas, properties now being used by the company, and for which Mr. Pinkham paid several hundred dollars for his half-interest, and pray, how can I be any more indebted to the company than my former partner, who is now managing the company?

GEORGE A. JONES.

PROFESSIONAL DOINGS.

—Charles B. Gristle goes out as manager for Ada Cavendish.

—Tracy Titus will bring out Buttons at Haverly's Brooklyn Theatre in November probably.

—It is announced "officially" that Aaron Appleton has purchased Tom Taylor's successful drama, *The Bar Sinister*, for \$3,000 for Mr. Frederick Paulding, who will make it his principal piece for his next season's starring tour.

—Henry French has secured for this season three new comedies, by Sardou, written for the Comedie Francaise, a comedy by Meilhac and Halévy, and the farcical comedy, *Les Locataires de M. Blondeau*, which has made a success at the Palais Royal, Paris.

—Haverly's Colored Minstrel show is the only entertainment in town. There is a considerable significance in the colored people monopolizing the theatres in Summer, as they can stand the heat, and white trash can't. But when the Winter comes wont the colored men begin alleging that they alone can stand the cold?

—The Buffalo Bill troupe will open season Sept. 1, in Davenport, Iowa, with W. F. Cody (Buffalo Bill), proprietor and manager; Josh E. Ogden, business manager; Delaney Barclay, stage manager. The company will be as follows: Jeff London, L. R. Willard, Charles Wilson, L. Howard, Harry Milner, J. H. Harvey, Mr. James, Harry Irving, Nellie Jones, Lydia Denier.

—On Sunday morning last Charles Pope received the following telegram: "St. Louis, Mo., July 27. Wakefield took forcible possession of DeBar's Theatre to-day, and holds it now." Mr. Wakefield was one of the original owners of the property whose interest John Norton bought out. His action will considerably hurry the stars and managers who have dates at DeBar's. In reply to a MIRROR reporter Mr. Norton declined to make any statement. We understand that the engagements will be fulfilled.

—J. W. Collier's Union Square company, as fully made up, includes Louis James, Charles W. Walcott, Gustavus Levick, E. L. Tilton, Harold Fosberg, Joseph A. Wils, J. W. Collier, Marie Wainwright, Mrs. Charles Walcott, Mrs. Farren, Mrs. Throp, and the Misses Florence and Clara, with C. T. Atwood as business manager. The company will have entirely new scenery, painted expressly for the purpose. The company will open at the Brooklyn Park Theatre, Sept. 1, with *The Banker's Daughter*, following Sept. 8 at Theatrical Novelty Theatre, Williamsburg, in *The Danichefs*.

—Haverly's will probably close for a week on Aug. 11, to put down new carpets, clear up the stage, and try the new scenery now in preparation for the Colville Opera. Then there will be a preliminary week for Adele Belgarde's metropolitan debut in *As You Like It*. The scenery for the Fall opening, on Aug. 25, is said to be very beautiful and attractive. The Criterion Company, under the direction of Mr. Mackay, will play for three weeks after Colville, and then the Weathersby Froliques, with Nat Goodwin, in plays new to this city, will be welcomed.

—The personnel of Max Maretzek's opera company is now complete. It includes Annis Montague, Julia Polk, Rachel Samuels and Miss Human, Florence Rice-Knox and Verona Jarbeau, Charles Fritsch, Alonzo H. Hatch, Herr Blum, C. H. Turner, Finck, James Harton, J. G. Peakes, and C. M. Collins. The season will commence at the Academy of Music Sept. 24, and continue to Oct. 13. The company will then proceed to Philadelphia, Baltimore, Washington, Park Theatre, Brooklyn, Pittsburg, Chicago, St. Louis, New Orleans, Memphis, Nashville, Indianapolis, Cincinnati, and once more in New York, and then the Eastern cities.

—Mr. James Steele Mackaye, a gentleman who has shown a marvelous capacity for losing other people's money, has engaged the Madison Square Theatre for next season and will take possession of the house to-morrow (Friday). Needed improvements will be begun. The company includes, actually, Elsie Moore, Joseph Frankan, Steele Mackaye, and Mrs. Dr. Merrill. Frederick Paulding was spoken of as juvenile man, but the engagement now seems unlikely. Mr. Mackaye expects to lose \$50,000 a year or \$1,200 a week for five years. With the company he has engaged, we have no doubt that he could keep on losing indefinitely. It is not settled what play will open the house, but it will be at all events a new one. We wish the owner of the Madison Square success with James Steele Mackaye.

—The plot of *The Crutch and Toothpick*, with which Sothern opens his season at the Park, turns upon the adventures of a rather lazy and blasé hero, who is supposed by the father of the heroine to be incapable of hard work. In the end he proves that education, tact, and knowledge of the world can be as successful in the city as plodding industry. The dialogue is said to be extraordinarily brilliant. Mr. Lytton Sothern, the son of our favorite comedian, made a hit as an English swell at the London production, and Mr. Sothern at once telegraphed to have the piece copyrighted here. An excellent comic actor will join the Park company to support Mr. Sothern. Joe Emmet, in Fritz in Ireland, will follow, and then Mr. and Mrs. W. J. Florence will begin the season with their new play.

—The attractions booked by L. G. Hanna for the Opera House, Cleveland, are as follows: Mary Anderson, Ada Cavendish, E. A. Sothern, Lawrence Barrett, Joseph Jefferson, John McCullough, John T. Raymond, in Woolter's Roost, F. C. Briggs, in Don't Druce, J. W. Collier company in *Banker's Daughter*, Annie Pixley in *Miles*, N. Y. Criterion Comedy company, Robson and Crane, Danites, Maggie Mitchell, Lotta Goodwin & Weathersby's Froliques, Max Maretzek with English opera, French opera, Saville English Opera company, Mary Gordon Steele, Alice Oates, Mastodon Minstrels, Carcross' Minstrels and Megatherian Minstrels. Time is filled fully up to Jan. 1, but nearly all the dates are open after that.

—John T. Ford signed on Thursday last an agreement which will make him manager for a portion of next season of the Fifth Avenue Theatre. The season there will be divided among three managers—Maurice Grau, Ford and Strakosch. Grau controls the French opera engagement, Ford the entire charge of the English opera season, which will include Gilbert and Sullivan's new opera, and Strakosch will control all the Italian operatic productions at that house. This arrangement brings the Philadelphia Broad Street Theatre in connection also with Manager Carte's London Theatre, where Pinafore was originally produced. Manager Zimmerman will be associated with Mr. Ford in his New York venture. Their chain of theatres will extend from London to Philadelphia, New York, Baltimore, Washington, and all theatres of the South Atlantic coast. Aside from this extensive range, they also supply the chief attractions to Wilmington, Delaware, and the interior cities of Pennsylvania.

—Mr. John Hollingshead, in a letter to the London Times, makes the following statement of the receipts of the Gaiety Theatre during the six weeks' engagement of the Comedie Francaise: "The forty-two performances yielded a sum of £19,805 14s. 6d. (\$95,054). The thirty-six night representations produced an average of £470 (\$2,279), for each representation, and the six matinees produced a similar average of £466 (\$2,260), the general average for the forty-two representations being £472 (\$2,260). The largest house was £571 (\$2,769) when *Hernani* was played, and the smallest £349 (\$1,692), when *Tartuffe* and *La Joie Fait Peur* were played. The Sphinx—much abused by the press—was played three times to an average of £532 (\$2,570) each representation. The performances of *L'Avare* and the *Femmes Savantes*, supported in each case by *L'Etincelle*, produced respectively £471 (\$2,284) and £479 (\$2,328), although they contained no star performer and no sensational scene.

—The Electric Light will be produced by John T. Ford in Baltimore next month. The libretto is by William B. Hazleton and Edward Spencer (author of *Kit*), and the music by Prof. W. W. Furst. The characters are: Col. Cicero Clay Steep, a retired tailor, with political aspirations and the candidate of the Independent National Mixed-Issues Fusion Amalgamation party for Congress. His wife, Cynthia Steep, is a domestic person, devoted to the interests of the Charitable Sewing Circle for Africa, Bengal and the Further Indies. Their daughter, Minnie, is the typical American girl. Her lover, Walter, is the type of our American youth. Professor Bedson, Walter's uncle, the greatest inventor of the age. Harry Lightfoot is the sporting young man of the day. Miss Araminta Flint and Dr. Mary Bicycle, the amiable gentlewomen who, these many years, have been waiting for the suffrage, while Three-card-monte Bill and Poker Jack will elucidate the mysteries of that beautiful game which our countrymen pay so dearly to learn. If Electric Light is successful in Baltimore Ford will do it in Washington, Philadelphia and possibly New York.

The Curbstone Brigade.

The frequenters of the Union Square Hotel were yesterday much dazzled by the following notice on the walls:

LOUNGERS

Are Hereby Notified that the Chairs in the Vestibule of this Hotel are for the Use of the Guests of this Hotel Only.

A. J. DAM & SON, Prop's.

The chair-bottomers and non-producers immediately held a caucus and formed themselves into an association. A hundred voices were heard, each exclaiming, What shall be the name of our party? After three hours' consultation, and after over one hundred different names had been suggested by different parties, Mr. Theo. Morris of Columbus (late of Chillicothe) was elected President, and by his advice and at his suggestion the name of the club will hereafter be known as the "Curbstone Brigade."

Two Genuine Attractions.

Nard D'Almayne, engaged for the support of Herr Bandmann at the Standard Theatre next season, is said to be a beautiful blonde of Greek extraction.

Madga Irshick, said to be the greatest German actress of the age, is to arrive at San Francisco the end of this month. She will appear as the Countess Zicka in *Dora* at the California German Theatre. She may appear at the Thalia, this city, next season. Grif, a Meral Bootblack, dramatized from Farjeon's novel, "Grif," a story of Australian life, by Isidore Davidson, will be her starring piece next season.

Redpath's Plan.

Mr. James Redpath, one of the shrewdest and most sagacious of American lecture managers, has this season embarked into theatricals and has organized a number of performances on a very excellent plan. Mr. Redpath has made arrangements with the owners of the Academy of Music, Brooklyn; Martin Opera House, Albany; Rand's Opera House, Troy; Abercrombie's Opera House, Utica; the Wieting Opera House, Syracuse; St. James Hall, Buffalo; the Academy of Music, Rochester; the Opera House, Elmira; Academy of Music, Binghamton; the Opera House, Paterson, N. J.; the Opera House, New Brunswick, N. J.; and the Taylor Opera House, Trenton, N. J., to make these into a regular circuit. His season begins October 16, and ends December 13. The following attractions will be played two weeks each over this circuit: The Emma Abbott English Opera Troupe, the New York Criterion Company, the Rice Surprise Party, Salisbury's Troubadours, the Berger Family, Haverly's Juvenile Pinafore company, Helen Potter and the Swedish Lady Quartet, and Robson and Crane. One night will be devoted to each attraction in each stand. Thus the Abbott troupe will play Monday in Brooklyn, Tuesday in Albany, Wednesday in Troy, and so on till they finish in Trenton on Saturday of the second week. The Criterion company will follow immediately, beginning at Brooklyn and ending at Trenton. Mr. Redpath hires his Brooklyn and his Rochester houses for eight successive Mondays, the Albany and Elmira one for the same number of Tuesdays, Troy and Binghamton for Wednesdays, Utica and Paterson for Thursdays, Syracuse and New Brunswick for Fridays and Buffalo and Trenton for Saturdays. The cost of season tickets at any of the places will be \$5 for the course of eight performances. Season tickets will be transferable. The idea strikes us as a good one, and though it will interfere with some of the managers, as Sinn in Brooklyn, Albaugh in Albany and Meech in Buffalo, the general effect can not be otherwise than good. It will be interesting to note how many theatre-goers in the circuit there will be who, instead of paying \$4 for four performances, will pay \$5 for eight.

"BUTTONS."

THE INS AND OUTS OF THE AMERICAN COURT AT WASHINGTON PUT TO MUSIC.

A sensation in musical circles is likely to be the consequence of the production in September of Mr. Page McCarty's new opera of Buttons by the Tracy Titus Opera company. It is an entirely original work, written on a theme which will acquire additional interest in Washington from the fact that the plot may be said to be localized. The red tape idiosyncrasy which characterizes the proceedings of many of our Government officials and Army officers furnishes the pretext for the work. The fantastic humor of the plot is described to be exactly in keeping with the taste of the American public, and the characters are as strongly individualized as they are natural, while the composer of the music is said to have happily caught the spirit of the composition, and given the grotesque humor with full effect, relieved at proper times by delightful melody.

The American court at Washington is so much idealized in the popular admiration for great political leaders that the public generally is but little acquainted with the inwardness of the political society where scandal enjoys the racy morsels that are evolved from trials in which illustrious statesmen are blackmailed by designing females. The gallantry of National politics, using the word in its romantic sense, has been the theme of many a scribbler, and there is an inspiration in it that has often tempted the fairest of lady correspondents; but it has been reserved for the muse of opera-bouffe to attune the sportive tricks of statesmen to the alluring numbers and gay gambols of the satirical key of the lyre, and present "the female buccaner," the festive M. C., the dancing soldier, the maneuvering mother, the heiress, and the rest in all the dash and humor that the scene and the characters claim.

The colonel, the general and the judge form a picturesque and interesting trio of conspirators, dramatically involved with a veiled lady of many husbands, while they are endeavoring to make a matrimonial speculation with an heiress of many millions. The characters will be readily recognized as types of the element of society, politics and war, and it will at once strike the audience as a hit to place natural characters, taken from real life, in the most exaggerated and fantastically humorous situations. The appearance of the Chinese and Indian Ambassadors in the midst of the intrigue and the declaration of war, the satire on the Indian agencies, and the final denouement, are elaborately and effectively worked up, and the whole opera is full of rapid dramatic action and startling surprises. The music is not only brilliant, but essentially taking at times when the American "song-and-dance" style is just enough refined to harmonize it with the splendid military strains and sentimental airs of the other scenes. The character songs are judiciously distributed, and in the hands of good actors will not fail of an enthusiastic reception.

My. McCarty has done the dramatic part of the work with humor, force and originality, and Signor Operati has composed the music with the brilliant success that was to be expected from his high reputation. If

Buttons are not cut untimely off by libel suits the judge, the general, the colonel and "the female buccaner" will be pets with the public before October.

Pearl Eyttinge in Long Branch.

(From the Summer Season.)

Among the artists at present sojourning at Long Branch is Miss Pearl Eyttinge of Wallack's Theatre. This young lady seems to have the almost lost art of enjoying life. Her days are passed in a round of social seaside enjoyment very refreshing to witness. As a rule, actors and actresses know how to make the most out of life, and generally make more out of it than most people. But none can possibly turn it to more delightful account than the young lady to whom we have just alluded. Apropos of Miss Eyttinge, her professional career is of interest. She is a New Yorker by birth, and comes of excellent stock, being connected with Mr. Sol Eyttinge and other prominent literary and artistic personages. Miss Eyttinge early evinced artistic proclivities, and finally ran away from school some four years ago, and determined, without any previous preparatory training, to be an actress.

She applied one morning at the Park Theatre to "Billy Florence" for a position. Florence was about to produce *The Mighty Dollar*, and he offered the novice the role of Libby Dear. This was about eleven o'clock in the morning. By night Miss Eyttinge was dead letter perfect in her part, and appeared at the first night's rehearsal of the piece. She played the part 106 times, and made quite a little hit in it. She then traveled in the provinces with success, and joined Boucicault's Marriage party, becoming ultimately a regular member of Wallack's company. Next season she goes to California for a while to play *Soubrette* roles.

During her engagement at Wallack's Miss Rose Cochran, who plays the leading role in *Diplomacy*, was taken sick, and Miss Eyttinge, at short notice, filled her part with satisfaction. The young lady possesses a quick study, and has a future.

At present, however, she is concerned only in the present. She resides at the Mansion House, Long Branch, where she lives in elegant comfort. Her costumes are characterized by richness and good taste, and are models of toilet.

Miss Eyttinge is tall, slender—a blonde-brunette, with expressive face and eyes, and a musically modulated voice. She is a capital conversationalist, and quite popular.

Judging by what the world sees of Miss Pearl Eyttinge at Long Branch, one would be led to think that about the happiest woman on the face of the earth is an actress on her vacation.

Kentuckians on the Stage.

The Blue Grass State of Kentucky can claim as her children many members of the histrionic and variety professions of whom she may well be proud. Among the more prominent is, of course, Mary Anderson, "the phenomenal" actress, whose marvelous personations of the heavier roles have evoked everywhere the warmest praise; Alice Oates, the charming exponent of comic opera; Ada Gray, a representative tragedienne of high repute in the South and Southwest, and perhaps the best Lucrezia Borgia on our stage; Kitty Blanchard (Mrs. McKee Rankin), a sterling and popular actress; Adah Richmond, a lady of note in lyric roles; Genevieve Rogers, a talented and much admired comedienne; Annie Mortimer, the pleasing actress of *soubrette* parts; George Powers, a first-class Ethiopian song-and-dance man; Annie and Andy McKee, general singers, dancers and athletic performers; Milt Barlow, the famous "end man" and stump speaker, of Barlow, Wilson, Primrose & West's Minstrels; Johnny Shen, a variety man of versatility and good repute; the Arnold brothers, William, Amos and Frank, the most artistic and finished of elog dancers and the originators of group elog performances; the well-known Clark Brothers, the musical team; Frank Frayne and Clara Butler; Barney Macauley, the eccentric comedian; Alice Atherton (Mrs. Edouin), a pleasing burlesque artist, now of Rice's Surprise Party; Marie Prescott, leading lady at Booth's, and an actress of extraordinary capacities, and Charles S. Rogers and Mattie Vickers, excellent performers and imitators of all the leading opera singers and actors. Clara Morris, though not a native of Kentucky, has a reputation closely identified with that State. The list could be extended, without doubt, but enough have been enumerated to show that "old Kaintuck" has not been behind her sister States in furnishing her quota in the army of professionals whose business it is to "hold the mirror up to nature." There seems to be an undefinable something about the State which is favorable to dramatic progress. What is strange, too, is that Kentucky is a "poor State" theatrically.

There is some probability of the great drama by Victor Hugo, *Le Roi s'Amuse*, being presented next Winter by the Comedie Francaise, with M. Gott as Triboulet, Monnet-Sully as Francis I., and Manant as Condé St. Valier. This splendid drama and original model of the libretto of *Rigoletto* was only played once under the reign of Louis Philippe, when, on account of the political disturbances which were its consequences, it was withdrawn by order. Under the Second Empire it was, of course, included in the general interdiction falminated against all the plays of Victor Hugo.

THE VARIETY STAGE.

TONY PASTOR'S.

It requires an exceptionally good attraction to draw an audience of any size this sultry weather, and it is only the perseverance of such men as Manager Clark of this theatre that succeeds in making an entertainment both artistically and financially successful just now. During the week an excellent bill is presented, including Fred Roberts in his latest novelties, Pearl Hamlin and Ada Newcomb, America's greatest dancers; Frank Osborne, the male soprano; Jessie Warner, the club swinger; Howard and Sandford, the popular Teutonic artists; Kitty Gardiner, serio-comic; the three Arnold Brothers, the most finished artists in their line in the variety profession; Ida Siddons dances neatly with her skipping-rope; the Brebans as the Swiss Bell Ringers, are popular; P. C. Foy sings his original Irish songs; Sylvester and Everett are very funny in their aerobatic song-and-dance, and the thrilling cannon act of Loyal and Ella Zuila still remains the standard feature of the evening. To-night (Thursday) will be produced a new burlesque, called *The Jew Trouble* at Manhattan Beach, and, since the ripple of excitement at the aforesaid beach has been the subject of numerous arguments during the past week, the sketch could not have been produced at a better time.

HARRY MINER'S.

The company at this popular house for the week includes a number of the best stars of the variety profession. Pat Rooney, who, notwithstanding his well-worn repertoire, seems ever welcome to a New York audience; another big attraction for the week is Add Ryman, formerly of the San Francisco minstrels, and familiarly known as "the Governor;" Gus Williams is still a prime mover in the fun nightly retailed at this house; Louise Montague, the favorite vocalist, has become quite popular as Josephine in Pinafore, and also renders some select ballads; Minnie Lee, serio-comic, has been engaged; Press Eldridge, having returned to the city from an extended tour, may be seen this week at Miner's; Mullen and Magee present new novelties; Lanoumt and Duerow, the original jungle aborigines; Fannie Beane and Charles Gilray, the popular sketch artists in their third week; the Brebans, in a new sketch; Frank Budworth, Bobby Newcomb, the Standard Quartet, Louis Robie, Dora Graham, A. H. Sheldon, and others. Gus Williams' Pinafore is drawing well, and will remain on bill until further notice.

THE LONDON.

Manager Donaldson presents, as usual, a strong bill, introducing among other new features, a very "taking" afterpiece, called *The Hop* at Manhattan Beach. Reynolds and Walling, character sketch artists, present a very neat thing, entitled *Moonlight*, Music, Love and Flowers, written by the late G. W. H. Griffin, manager of the Theatre Comique; Reynolds and Cogill, Ethiopian comedians, appear in camp-meeting hymns, funny sayings, imitations, etc.; Minnie Farrell, a very clever change artist, in new impersonations; Lillie Hall, in a new repertoire of songs; Murphy and Shannon, the great German team, appear this week in a very funny act, entitled *Expectation*; Murphy and Mack introduce their specialty, *The McMullen Family*; Otto Burbank, Dick Parker, Max Murphy, and many others appear in various parts of this excellent bill. The Christmas will be taken off at the end of the week to make room for John Murphy's local sensation, entitled *Murphy's Secret*.

VOLKS GARDEN.

The great attraction at the Volks this week is the appearance of the three Loretas, the grotesque dancers and high kickers. Their demonic pranks and weird performances will well repay a visit, and as they leave soon for a protracted tour, their engagement at the Volks this week will be their last in this city for some time. Bonnie Rummels, the young German comedian, presents new features this week; Elsie Kruger, change artist, in her original specialties; the Russells, in their changes from black to white, introduce their Irish Widows and a dramatic scene with and without music; Jennie Engel, serio-comic, in a new repertoire; Harry Bennett, Irish comic vocalist, in new songs of his own composition; Eloise Allen, in an entire change of ballads; John Morrissey appears in his funniest of burnt cork sketches; Minnie Clyde, in sketches and songs; Sam Norman introduces new novelties, and the whole concludes with the local sketch, called *Coney vs. Manhattan*; or, the Rivals, in which the stars of the company appear.

LEE—Graceful little Minnie Lee, the serio-comic vocalist, is the sensation at Harry Miner's Theatre. Possessing a very sweet voice, and making her selections to suit the tastes of the patrons, she wins encomiums from below and rapture from the gods.

The French Minstrels have agreed to include MM. Gott, Delauney, and Coquelin the elder, in the next list of promotions in the Legion of Honor. This will be the first time that comedians in actual practice have been admitted, as the Council of the Order made a point, in the case of M. Samson and M. Regnier, of granting the distinction, not to the retired actor, but to the Professor of Declamation at the Conservatoire.

Foreign Amusement Notes.

Henry Smart, organist and composer, died lately aged 67.

The Gaithe Theatre had engraved "Opera Populaire" on its facade.

Theresa, after a retirement of a year since her marriage, will reappear next season.

The Servian Orchestra, a new feature in Paris, was doing well at the Folies Bergeres.

Gas has been superseded by electric lights in several of the amusement gardens of St. Petersburg, and they gave great satisfaction.

Miss Neilson began a fortnight's final farewell engagement at the London Haymarket, on Monday, as Juliet, with Mr. Conway as Romeo.

The Ronach, a lower class music hall in Vienna, was nearly destroyed of late by the audience because a topical song was persisted in which offended it.

Lasalle, Marie Vachot and Jenny Howe, had been engaged for the Grand Opera House, and Mme. Marie Scallini, a Brussels prima-donna, for the Bouffes Parisiennes.

The King of Bavaria offered a prize a year ago for a tragedy comedy or drama in German, but although eight hundred manuscripts had been sent in, not one suited.

The plump Declausas of the Renaissance, who shone in opera bouffe in the United States some years ago, holds spirit-rapping seances at her house three times a week.

The Haymarket reopened 16th, with Miss Neilson for a fortnight, and in October will be under the management of Mr. and Mrs. Bancroft, who have leased it from that period.

In the company engaged for Genevieve Ward's temporary occupancy at the Lyceum, beginning August 2, is Miss Roland Phillips, daughter of the playwright, Watts Phillips.

Irving, Ellen Terry, and the London Lyceum Company will probably return the visit of the Comedie Francaise, by appearing at Paris in English plays, before the opening of the next London season.

Jules Claretie, a Paris newspaper critic, says that Henry Irving is lean and eaten up with ambition; has a jerky gait, like a dying man racked by fever, and has a hoarse cough, which undermines his system.

Venus, the old-fashioned burlesque, produced at the London Royalty, is not a hit; but the cast (composed partly of Nelly Bromley, Alma Stanley, Kate Lawlor, and Edith Bland)—four of the prettiest women on the London stage—carries it through. Lord Mayor's Day, adapted from La Cagnotte, is a failure at the Folly Theatre.

A five-act vaudeville, by E. Grange and Emile Abraham, called Les Vacances de Beaudeton, was produced with good success at the Theatre Cluny, Paris, on the 7th, and promises to run well. It turns upon the Summer touring of Mr. Beaudeton, an ironmonger, with his wife and three daughters. The daughters each elope during the trip, and much comical trouble results to the parents, who find on their return to Paris, that an American family, to whom they had rented their apartments, had stolen much of the furniture and damaged the rest. The family, however, make honorable restitution, and the girls appear with their husbands, and are forgiven.

Sara Bernhardt has withdrawn her resignation from the Theatre Francaise, upon condition that she shall receive two years' leave of absence, to enable her to fulfill her engagements in America. She played one act of Hernani, instead of the new Shakespearean trifle, her farewell night at the London Gaiety. The regular Gaiety programme—Stage Struck and the Esmeralda burlesque—was resumed on the Monday after Mlle. Bernhardt left. The Prince and Princess of Wales bought the best pictures of the great French actress, and the ovation which attended her departure was quite unprecedented. Aside from Bernhardt, the Comedie Francaise was a failure in London, and its attempt to apply old mannerisms to modern pieces was laughed at as absurd. Never before has there been such disenchantment in regard to French theatrical art. It has been demonstrated that as to the influences which prevail, before and behind the scenes, the Theatre Francaise is no better than other theatres, and much worse than most theatres. Artistically, Sara Bernhardt alone has secured unanimous favor. Socially, her success has been simply stupendous. Those who argue that she will not "pay" here should review her career in England.

Mme. Selma Dolara opened the Folly Theatre June 20 with an English version, by an unannounced author, of La Coquette, called Lord Mayor's Day, in three acts, and defined as a farcical comedy. The dialogue was pronounced rapid, the situations nonsensical, and the entire piece a supreme bore and utter failure. It turned upon the visit to London of a provincial family on the 9th of November, known as Lord Mayor's Day, when a civic procession takes place, and upon the mishaps occurring to each. They refuse to pay a swindling bill at a restaurant and are arrested. Their packages contain sundry knick-knacks purchased during the day, and they are thought to have stolen them. They are taken before a magistrate, but contrive to escape from the court-room. One of them, an old maid, subsequently meets a magistrate at the office of a matrimonial agent, and a second arrest of the lady ensues. The actors are, however, straightened out at last,

and the young woman of the party marries her young man. The localities offer chances for good dialogue and for practical fun, but they are thrown away, and the clever actors in the piece failed in provoking laughs.

In speaking of the recent production of Aida at Her Majesty's Theatre, a letter writer remarks: "The piece was magnificently mounted. Magnani, who brought it out in Cairo, where the Khedive allowed the real antique vestments of the ancient Egyptians to be used, again superintended the production here, and fac-similes of tools, utensils and garments of this dead people were presented with scrupulous fidelity. The moonlight scene was a triumph of landscape painting, and the starry sky the best reminder of the illimitable heavens I ever saw. The final scene of the entombment was superb. Giant gods, enthroned on pedestals, with sacred fires burning before them, and the whole Egyptian populace playing or dancing; below, the unhappy slaves wandering about in a cryptic maze, there to find their death. One of the features of the evening was a ballet of children blacked like ebony, and dressed in the fantastic garb of the dwellers on the banks of the Nile. Their odd contortions and weird appearance made a startling effect." Madame Trebelli's wig as Phyllis, in Mignon lately, was so much powdered, that, as she donned her hat the powder flew and suffused her face and dress, much to the amusement of the audience. She ran off the stage laughing.

A new drama by F. W. Broughton, Christine; or, A Dutch Girl's Trials, was produced with good success on the 8th, at the Grand Theatre, Leeds, Ada Alexandria and James Taylor being the heroine and hero. The plot turned on the injustice often arising through the inequalities of marriage laws in different European countries. Francois Latour, a captain in the French army, being a prisoner in Berlin during the Franco-German war, neglected to give notice to the French Consul. On returning to Paris he abandons his wife and marries in England Alice Merton, an heiress. He wastes a portion of Alice's fortune, and seeks to borrow from one Solomon, a Jewish money lender, whose daughter, Martha, was the servant of Christine before her marriage. Francois comforts Christine, who is living in the house, and then his father, who has followed him there, renounces him on learning of his treachery. Will Merton, a cousin of Alice, has become attached to Christine, and tells Alice of the former marriage. Alice leaves Francois, and the latter learns that although his new marriage is valid in France, it is bigamy in England. Fear of prison induces him to blow his brains out, and Christine subsequently marries Merton.

DAVENPORT—A private letter received this week announces that Blanche Davenport (Blanche La Blanche), a sister of Fanny Davenport, and second daughter of E. L. Davenport, has signed a contract with Maurice Strakosch to sing in this country next season. She has been studying and singing for the past six years abroad, winning much praise and fame, and she will return to the home of her childhood, a great artist. She is held in very high esteem in Naples, in fact throughout Italy. Max Strakosch says: "I cannot describe her. She does not seem earthly. I saw her draw tears from strong men—I cried myself. She is simply divine." She comes to our shores to find her father and her favorite sister passed away, but from the friends who remain—and they are many—she will receive the heartiest of welcomes.

CARTE—A reporter of THE MIRROR met D'Oyley Carte, Gilbert and Sullivan's representative in this country, on Tuesday. Mr. Carte says that he is well satisfied with his stay here and that he has transacted much more business than he had thought possible. The new opera will be done at the Fifth Avenue Theatre early in December, and John T. Ford has all the rights to it outside of New York. Mr. Carte was announced to leave for Europe yesterday (Wednesday), but he will be back in October to superintend the production of the new work. The rumor current early in the week that Arthur Sullivan had arrived in Boston, was an entire mistake, and was at once discredited as preposterous by those who are familiar with his aversion to travel, which amounts almost to a mania. Mr. Carte is a diligent reader of THE MIRROR, hence during his short stay acquired a good insight into American theatricals.

Jenny Van Zandt's Success.

(London Saturday Review.)

Amongst the many new singers who have appeared this season we select Mlle. Van Zandt for special notice, both on account of her own merits, and also because we feel very strongly that her appearance in London is a considerable risk. She has been heard in several parts, but we propose to select her performance of Cherubini in Le Nozze di Figaro for our remarks. Her voice is of good quality, her method of producing it excellent, and she is already a vocalist of more than ordinary fluency and skill. Her dramatic instincts are strong and true, as is shown both by her expression in singing and by her bright and intelligent, if as yet somewhat unskilful, acting, and above all, by her complete absorption in her part. To criticise her performance in detail would occupy too much space; suffice it to say that she went through all the traditional business of the

part so as to give it the appearance of perfect spontaneity, and never left off acting for one instant whilst on the stage. Her power as an artistic singer was perhaps best shown by her almost perfect singing of the air "Voi che sapete," which was not only all that could be wished as a piece of vocalization, but in the expression of which Mlle. Van Zandt exactly hit the line between coldness and exaggeration. But yet, as we have said, this is a dangerous experiment. To expose the voice of a singer so young as Mlle. Van Zandt to the strain of singing in so large a theatre as Her Majesty's is to run serious risk of ruining it forever. The vocal organs are very delicate pieces of living machinery, and whilst they demand exercise for their proper development, yet fatigue, especially in youth, destroys them.

DRAMATIC DIRECTORY.

We begin this week the publication of a Dramatic Directory, intended to serve as a guide, by which the whereabouts and addresses of Managers, Agents and Performers may be found. It will be added to and amplified until it is complete, and where changes suggest themselves as desirable they will be made. There is no charge for the insertion of names or for the changing of addresses. Names are printed in full-face type, one dollar per month. Parties giving their address at this office have their letters received here and forwarded. Notice should be sent immediately of any change of residence. Amateurs are not admitted. This Directory is intended only as a reliable record for the profit and convenience of professional people.

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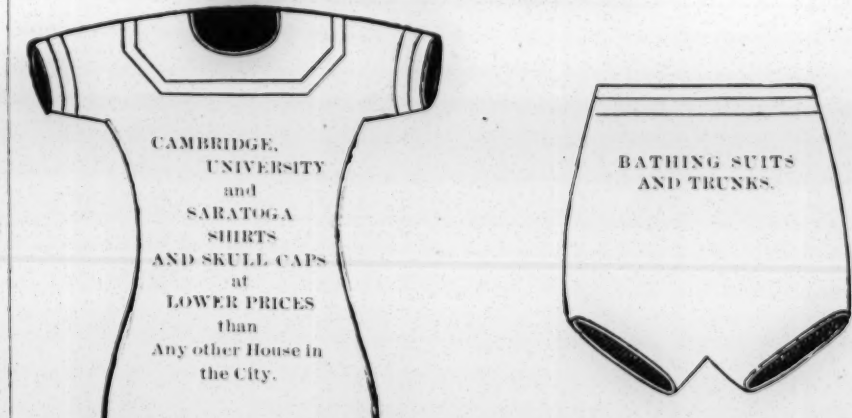
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